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THE UNIVERSITY OF ALBERTA

MISTER NEVER: A SONG CYCLE AND ITS ANALYSIS

BY

SHERILYN GAIL FRITZ

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF MASTER OF MUSIC

IN

COMPOSITION

DEPARTMENT OF MUSIC

EDMONTON, ALBERTA

SPRING 1987

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled MISTER NEVER: A SONG CYCLE AND ITS ANALYSIS

submitted by SHERILYN GAIL FRITZ

in partial fulfilment of the requirements for the degree of MASTER OF MUSIC

in COMPOSITION

.....
supervisor

.....

.....

.....

Date: April 7, 1987

ABSTRACT

Mister Never: A Song Cycle and its Analysis is a musical work and a theoretical analysis of that work. It contains the music (fifteen songs, text by Miriam Waddinton) and three chapters of musical analysis. Chapter one examines the melodic and harmonic materials employed in the creation of the song cycle. Chapter two is a song-by-song discussion of each of the fifteen songs. Chapter three discusses the sectioning and structure of the cycle as a whole.

Also included are the fifteen poems used as text for this song cycle (Turnstone Press Poetry Series, No. 9, 1978, Turnstone Press, Winnipeg) as Appendix 1.

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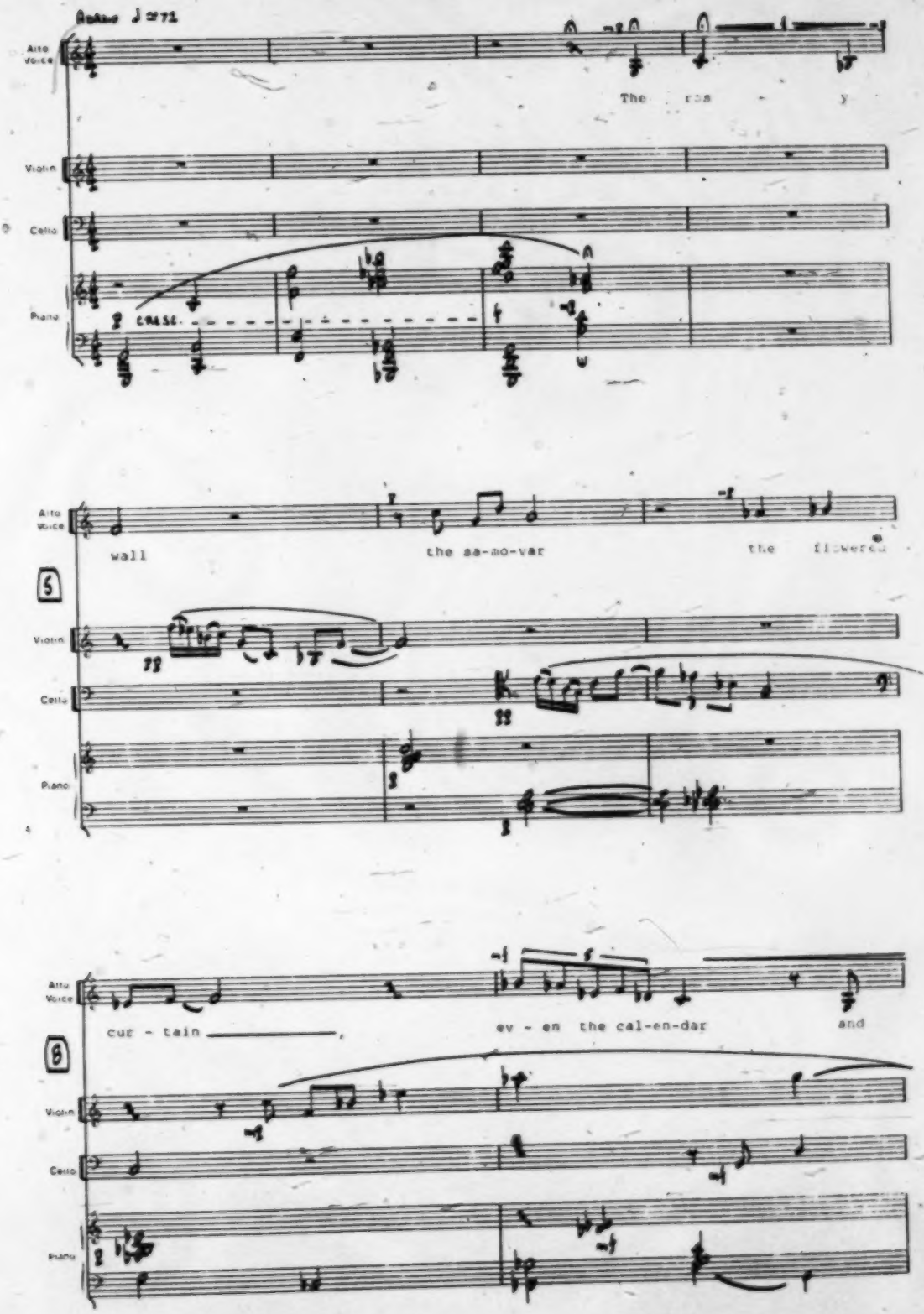
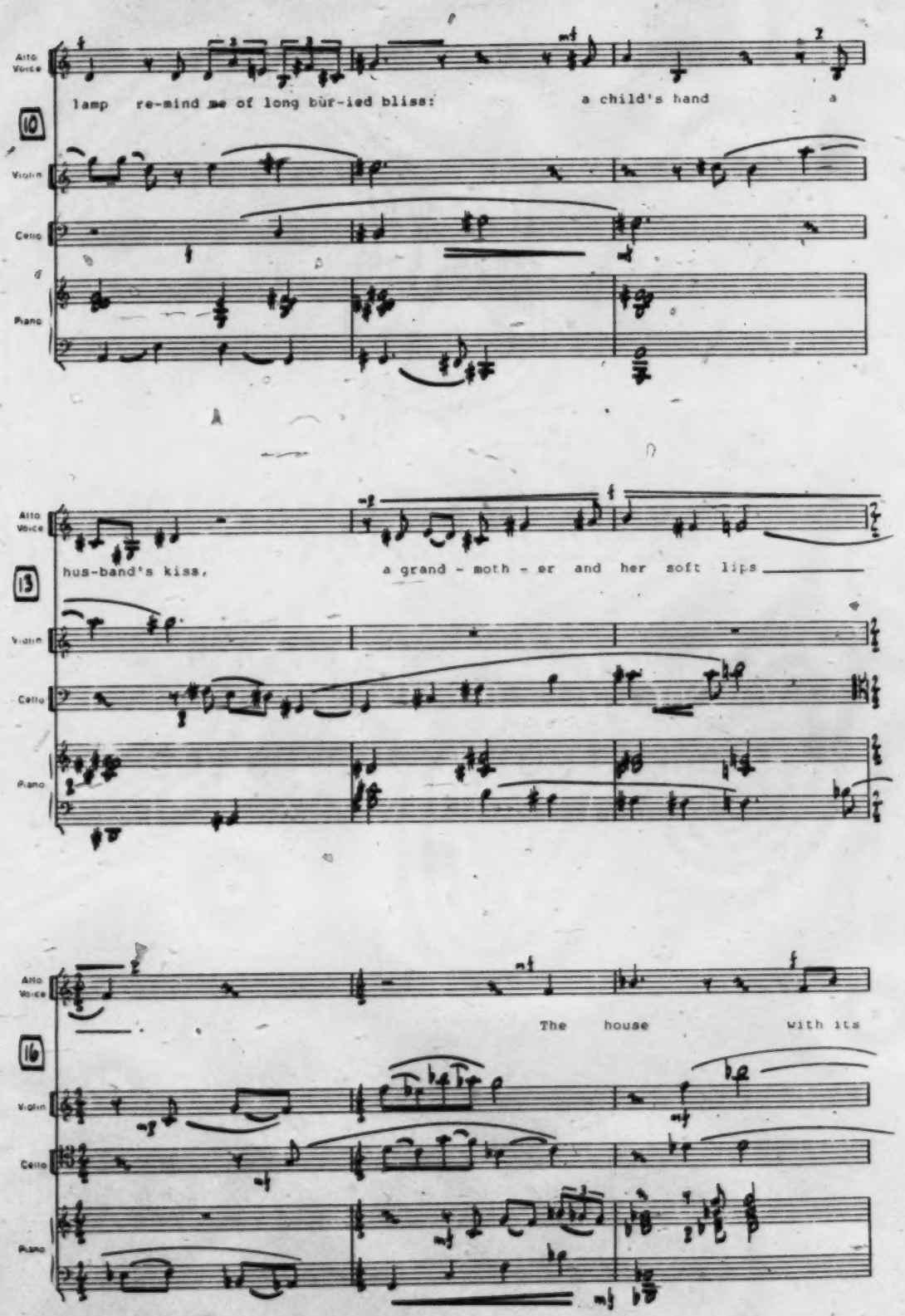
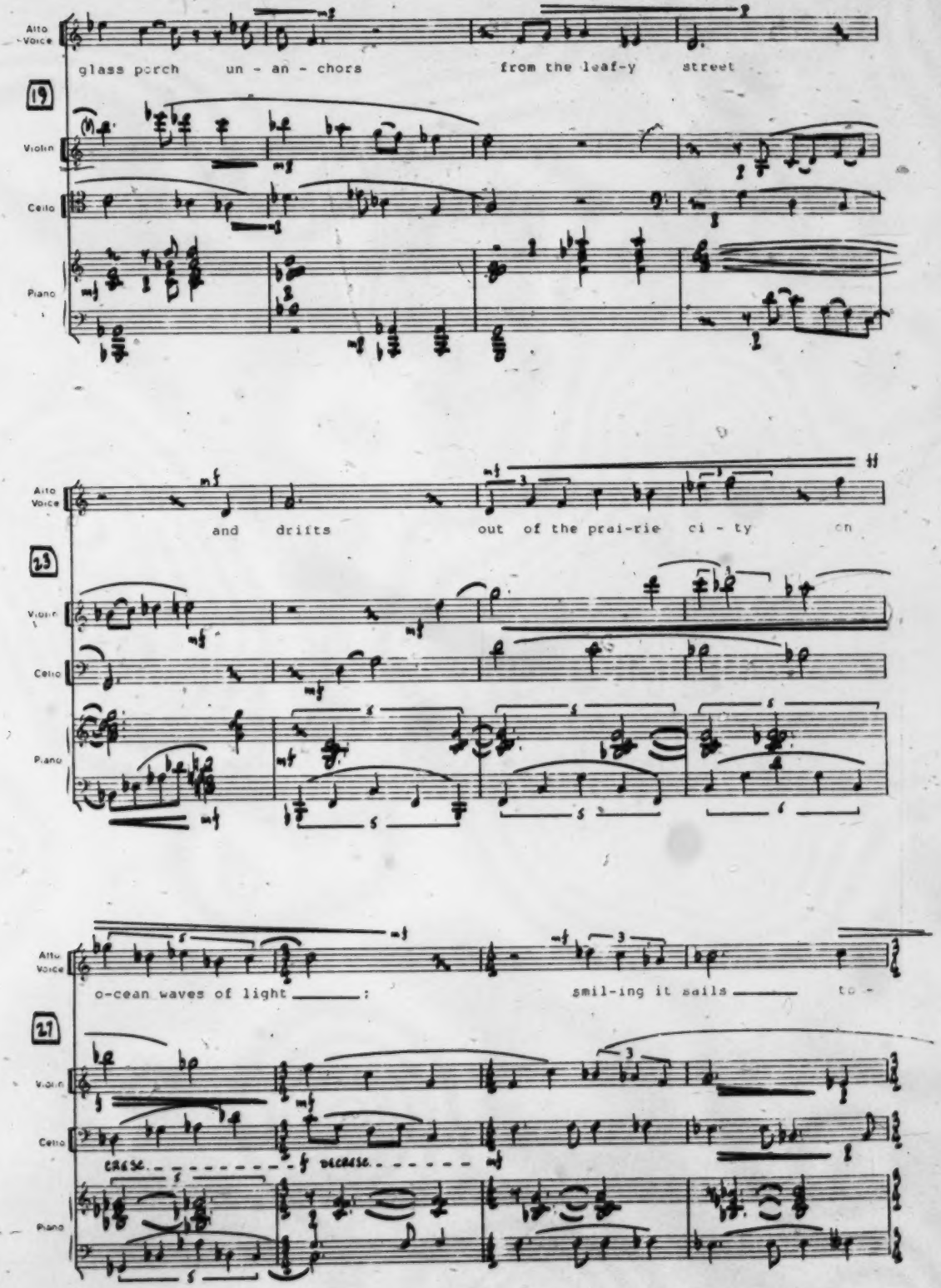
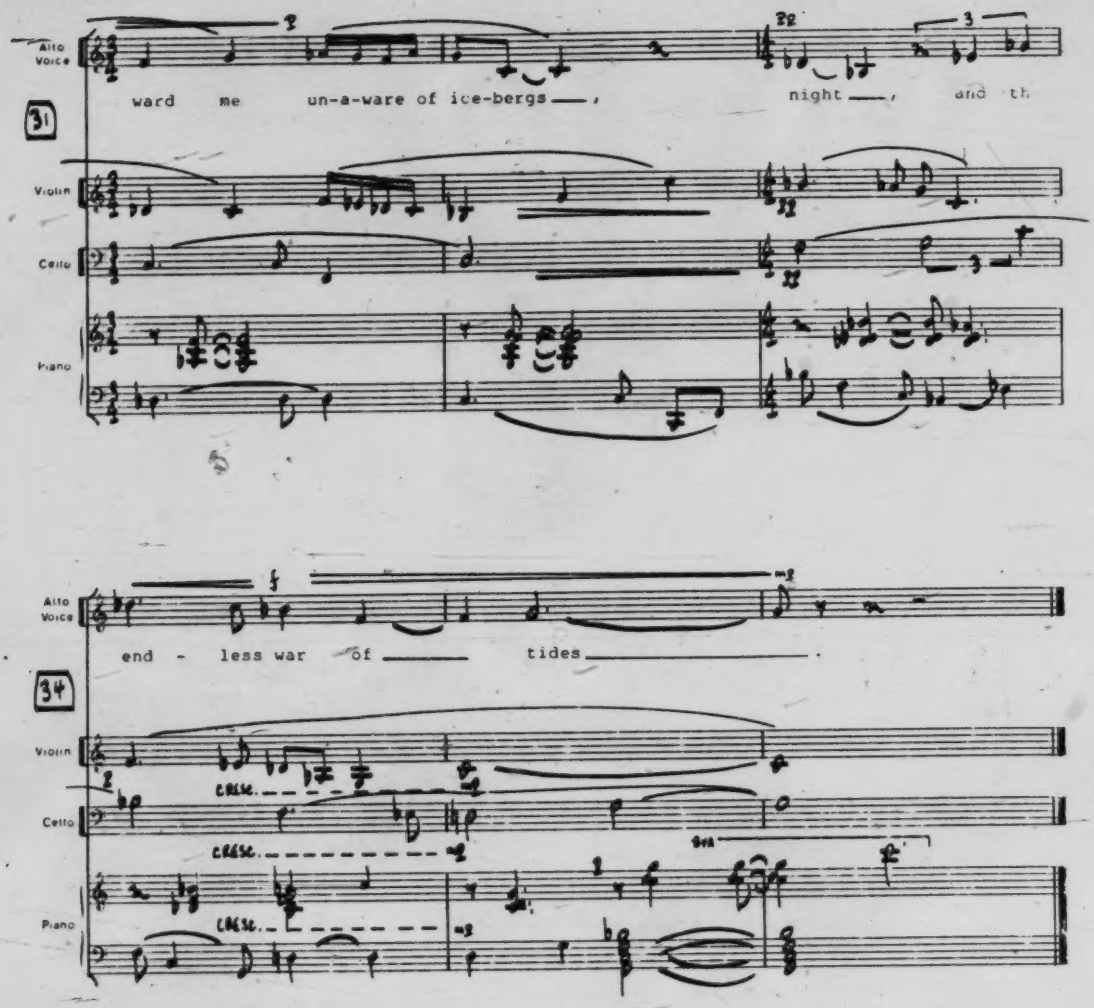
Mister Never

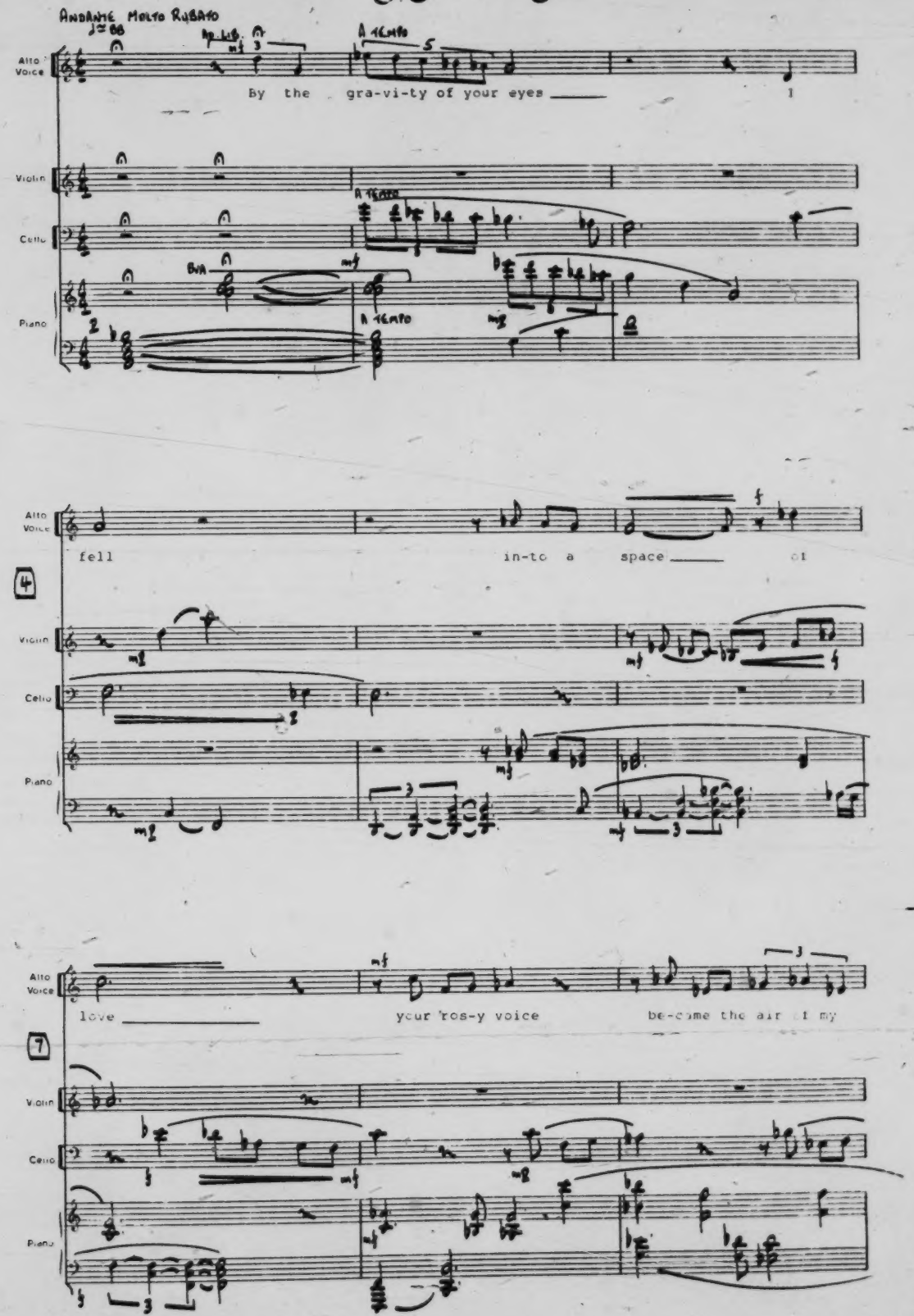
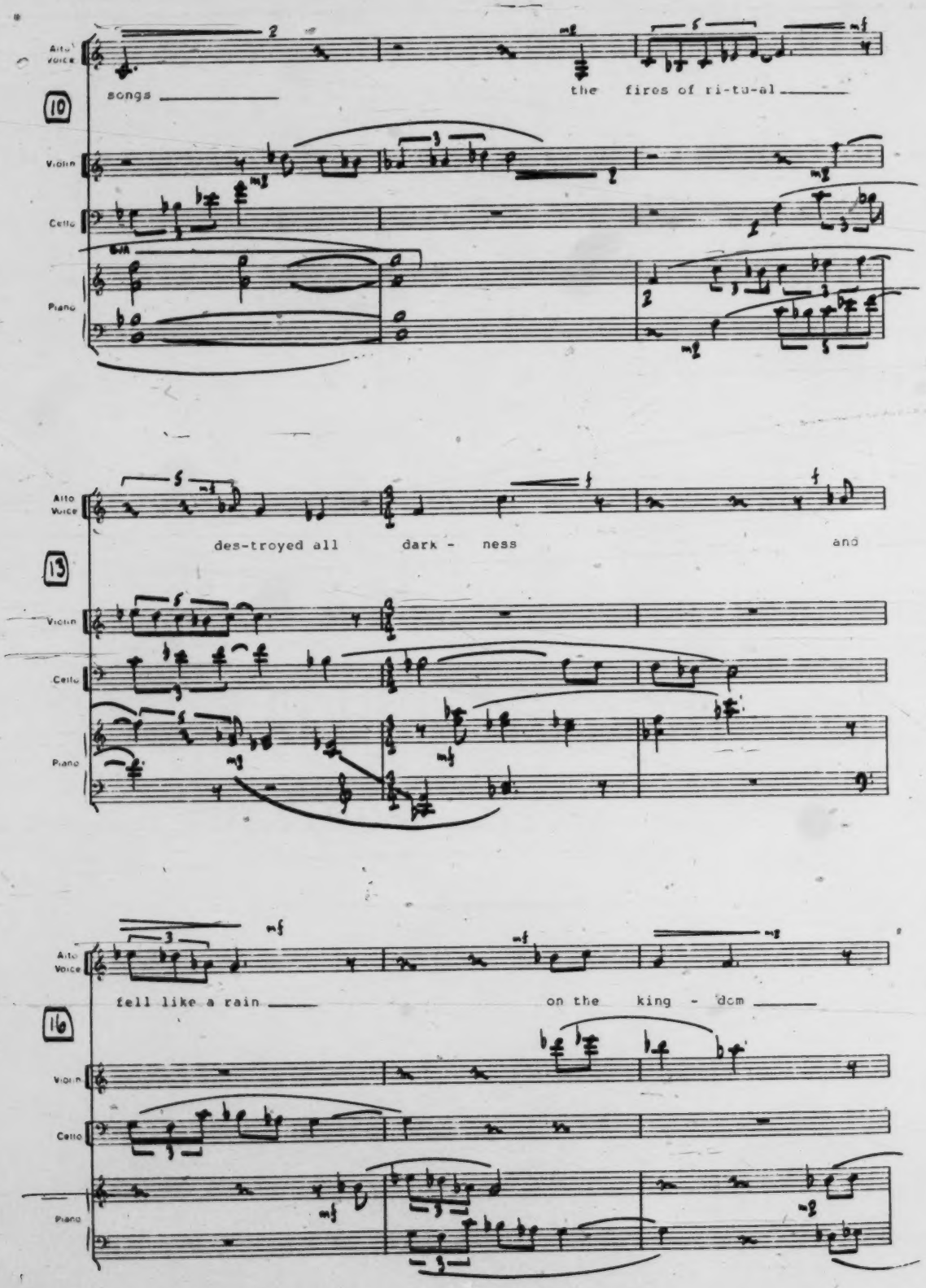
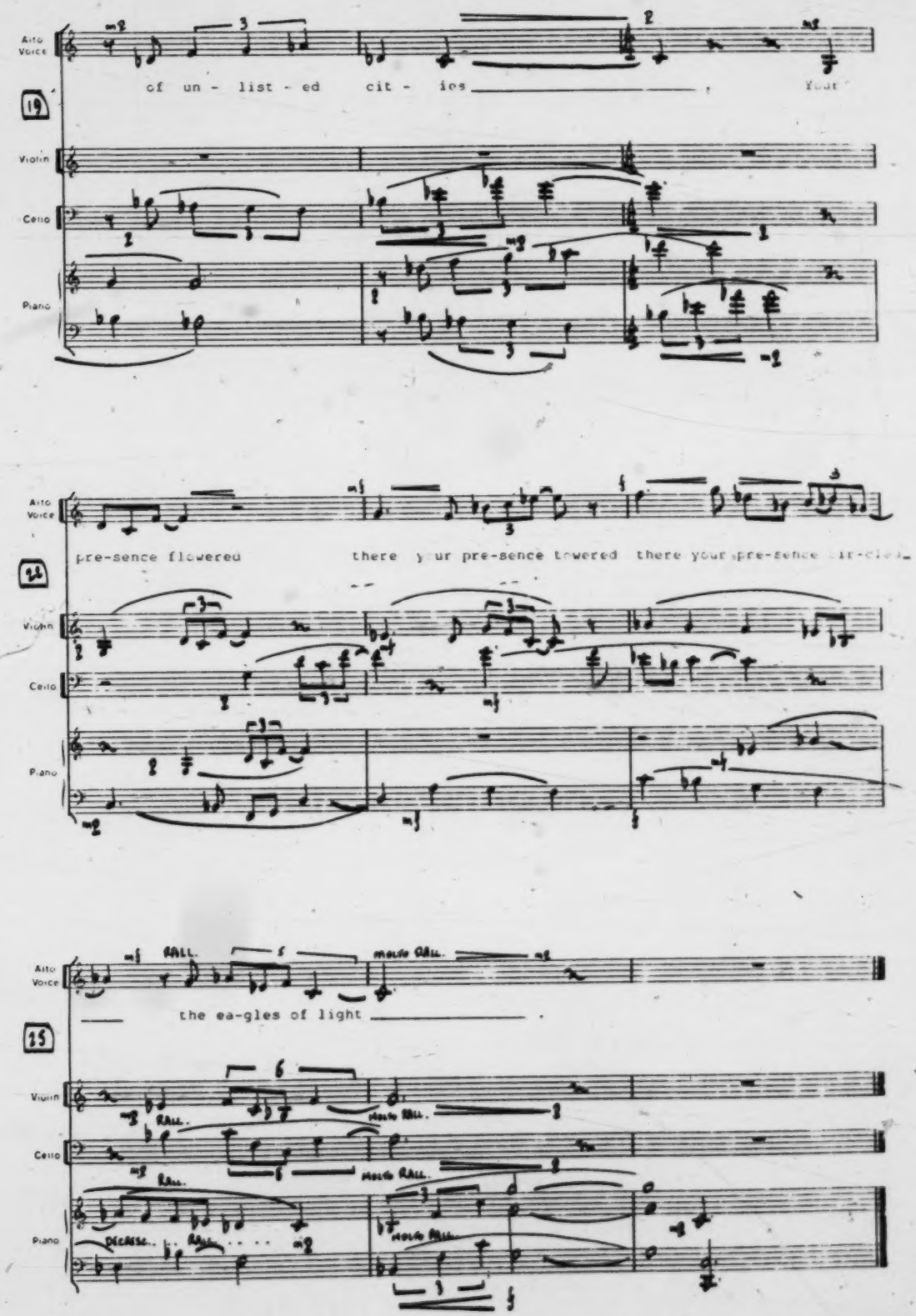
A Song Cycle

Sherilyn Fritz*

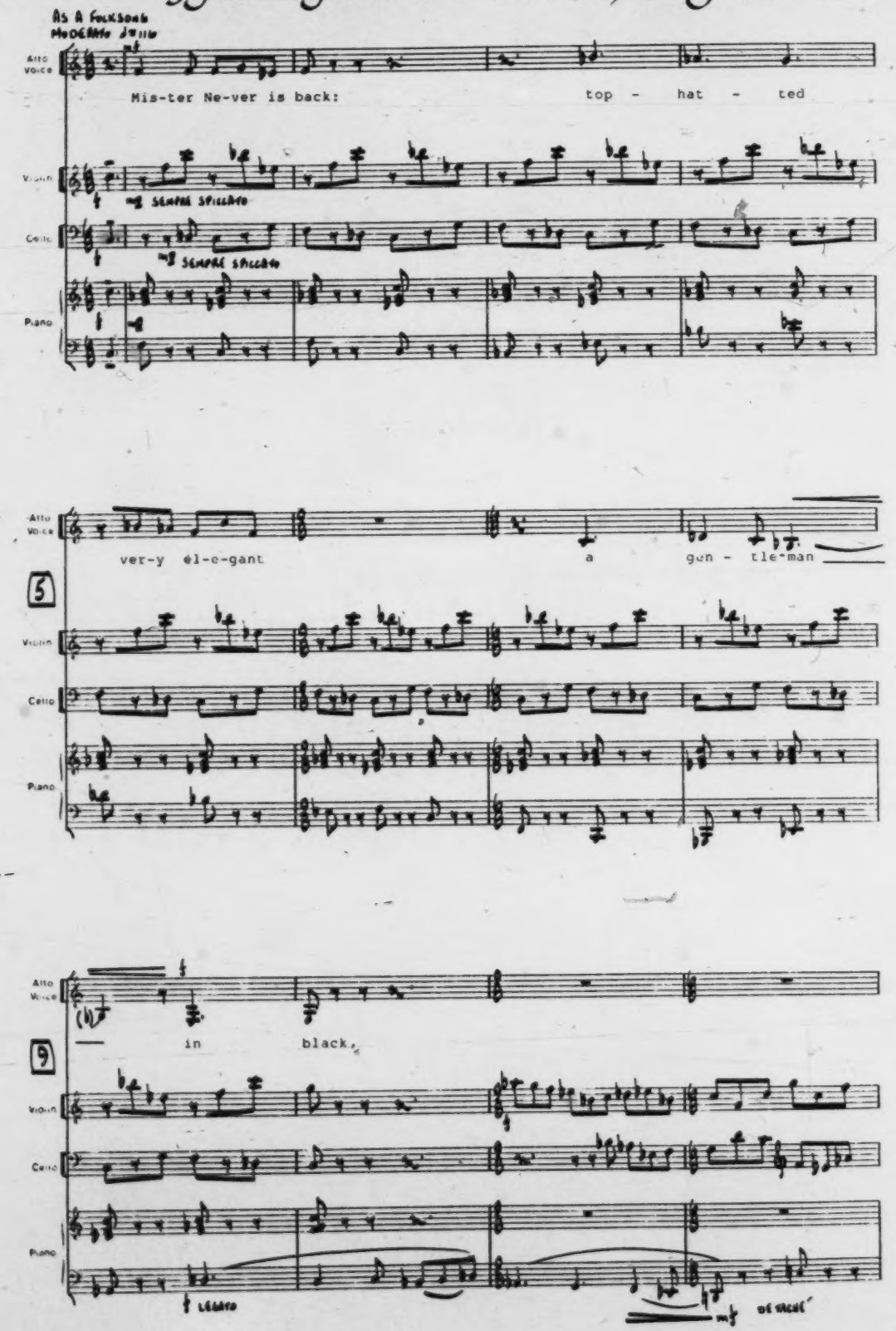
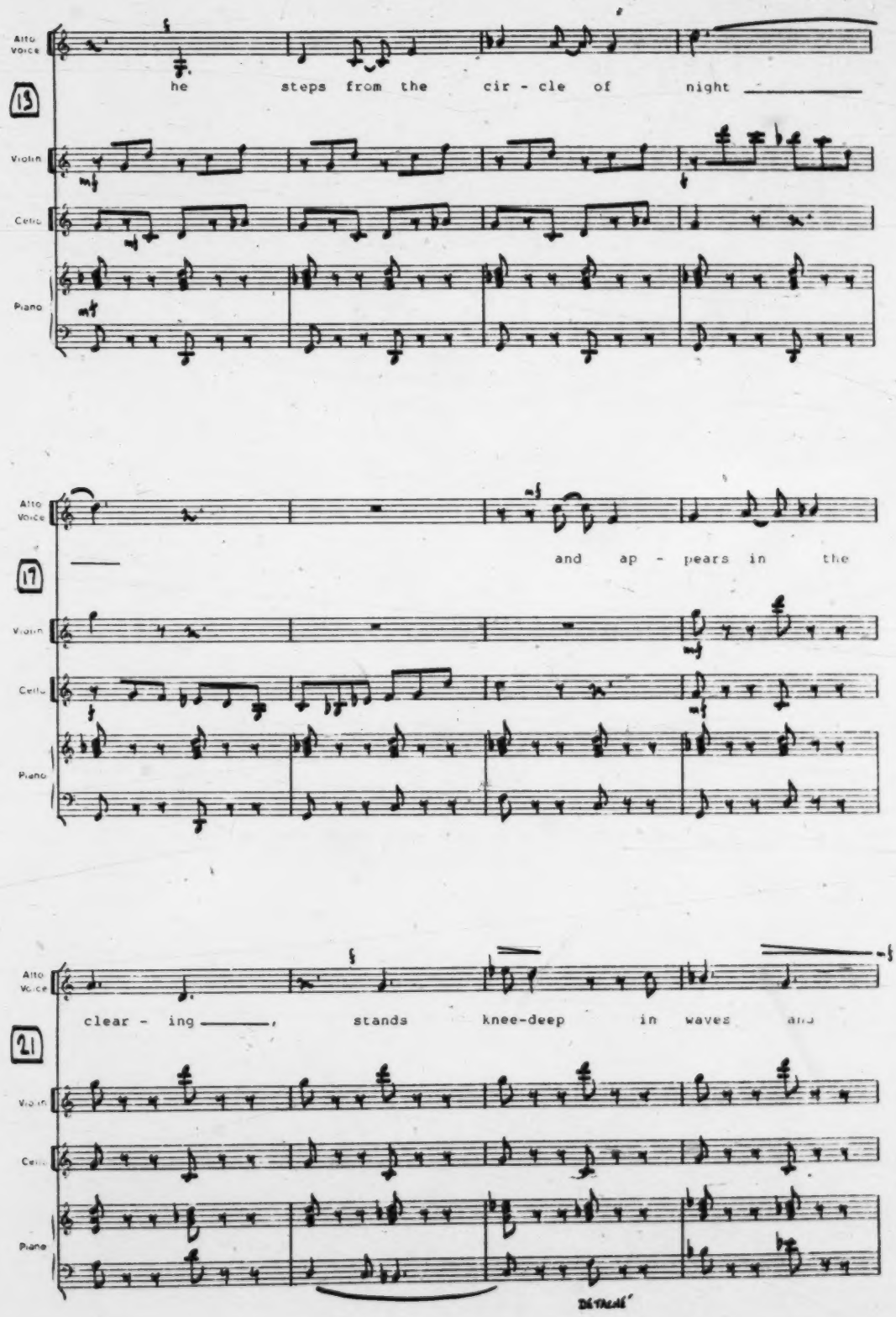
text: Miriam Waddington

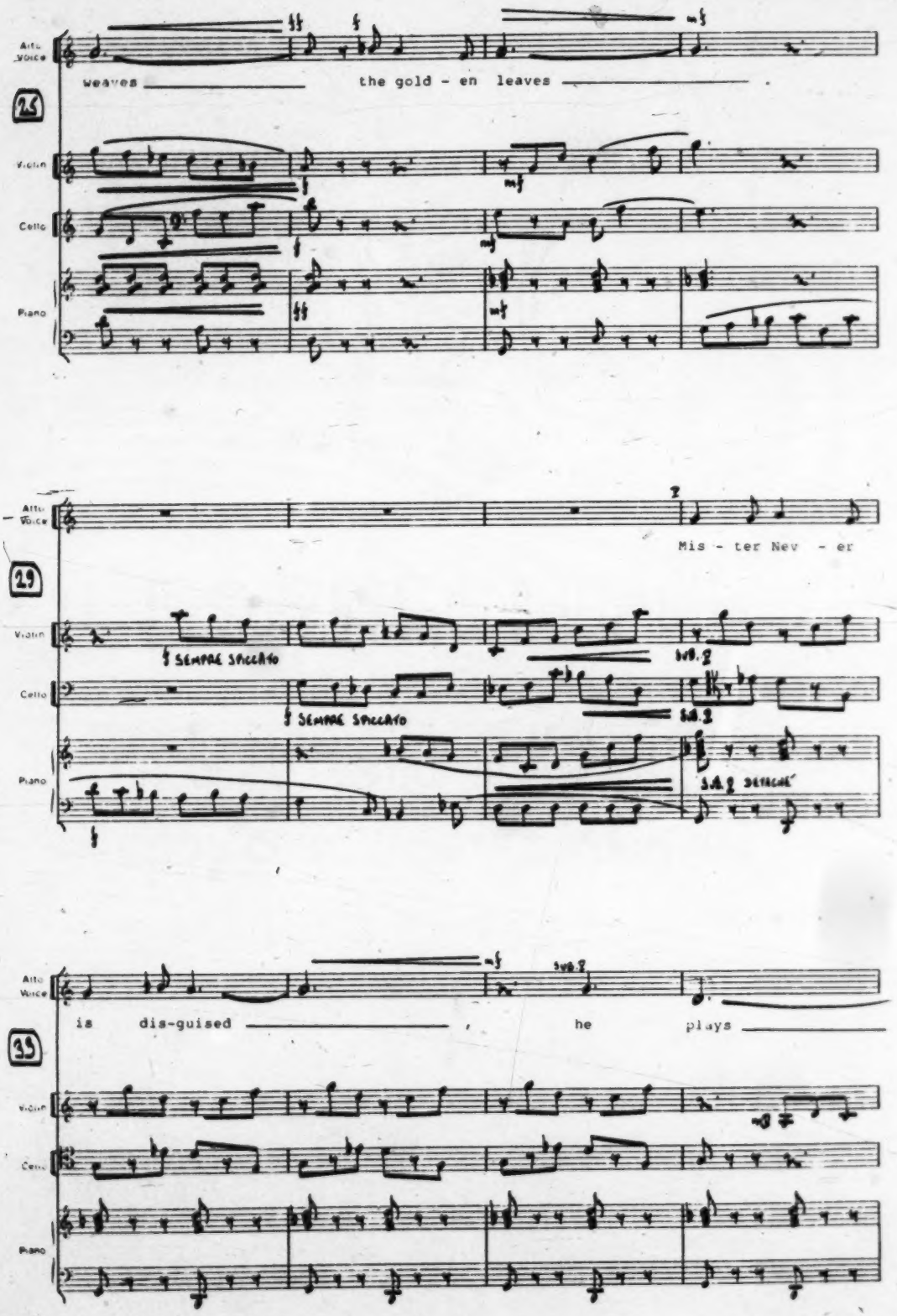
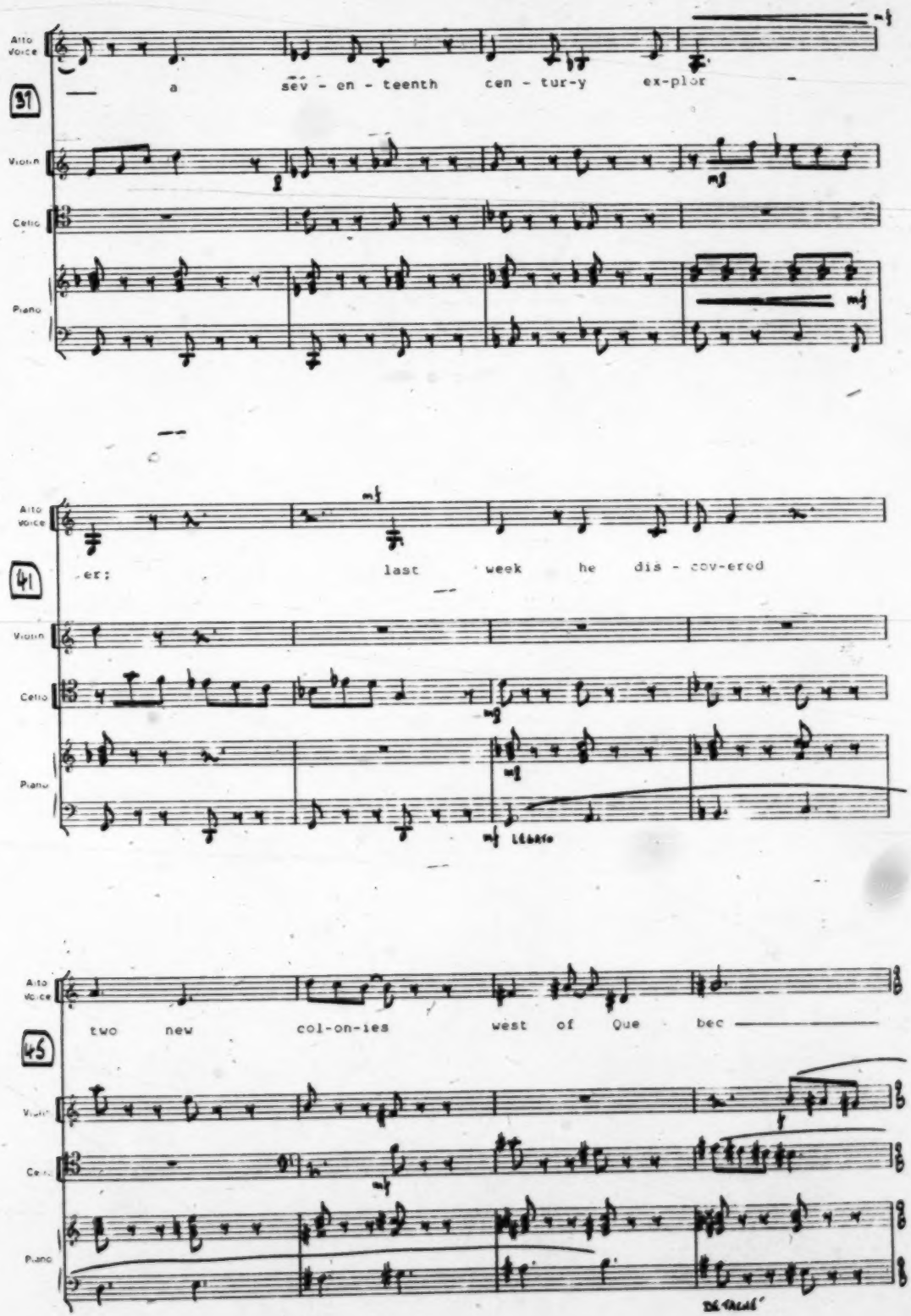
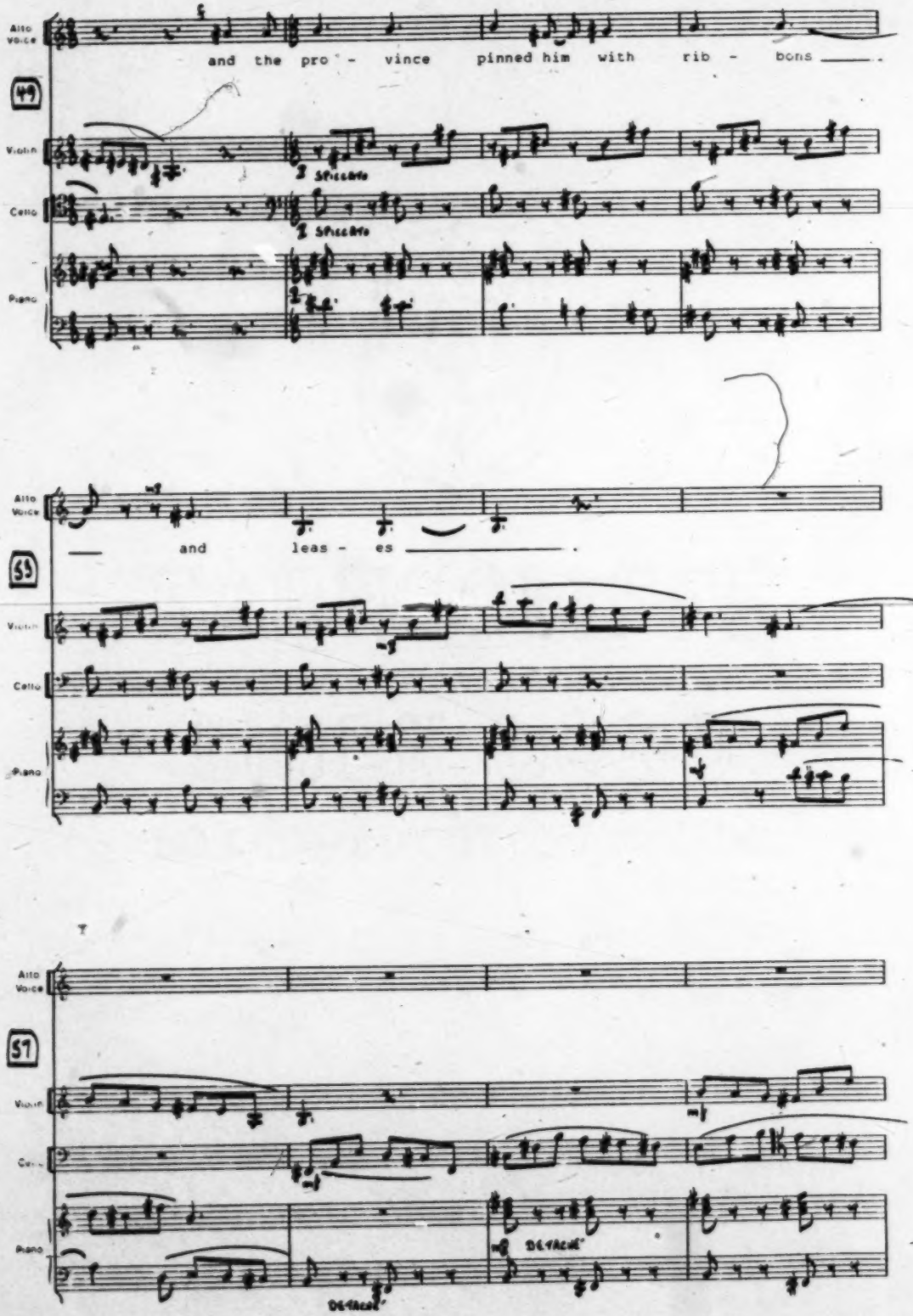
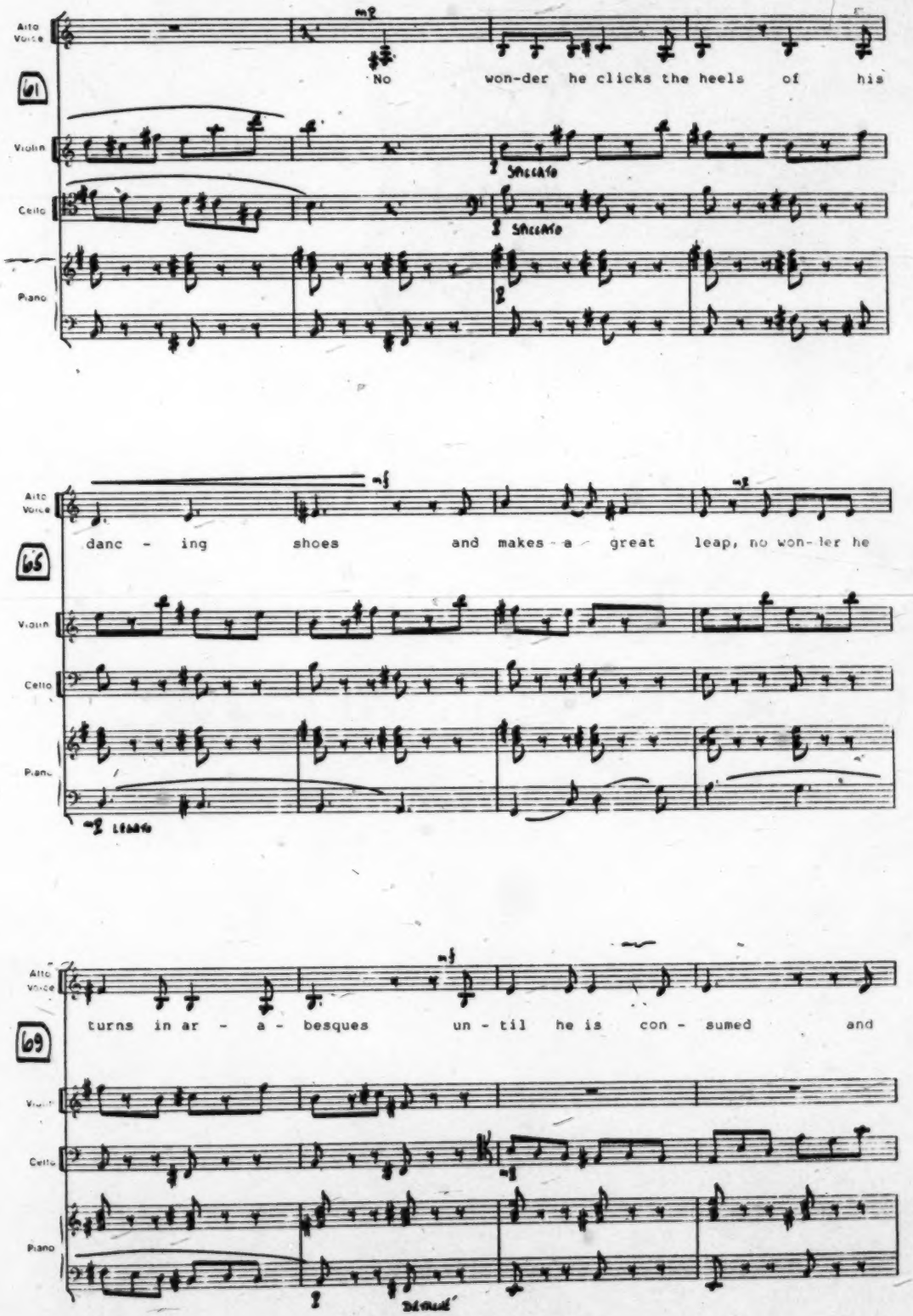
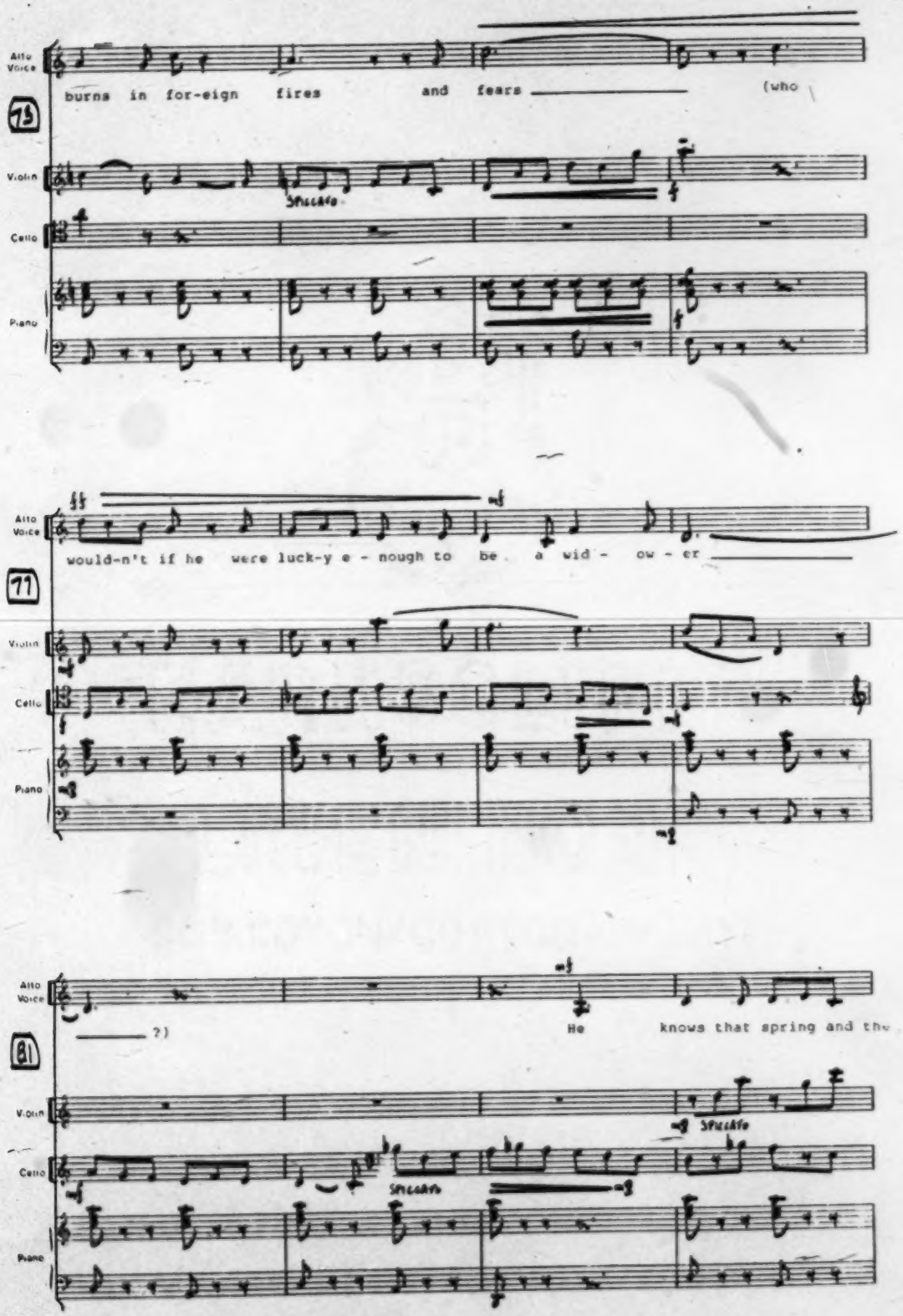
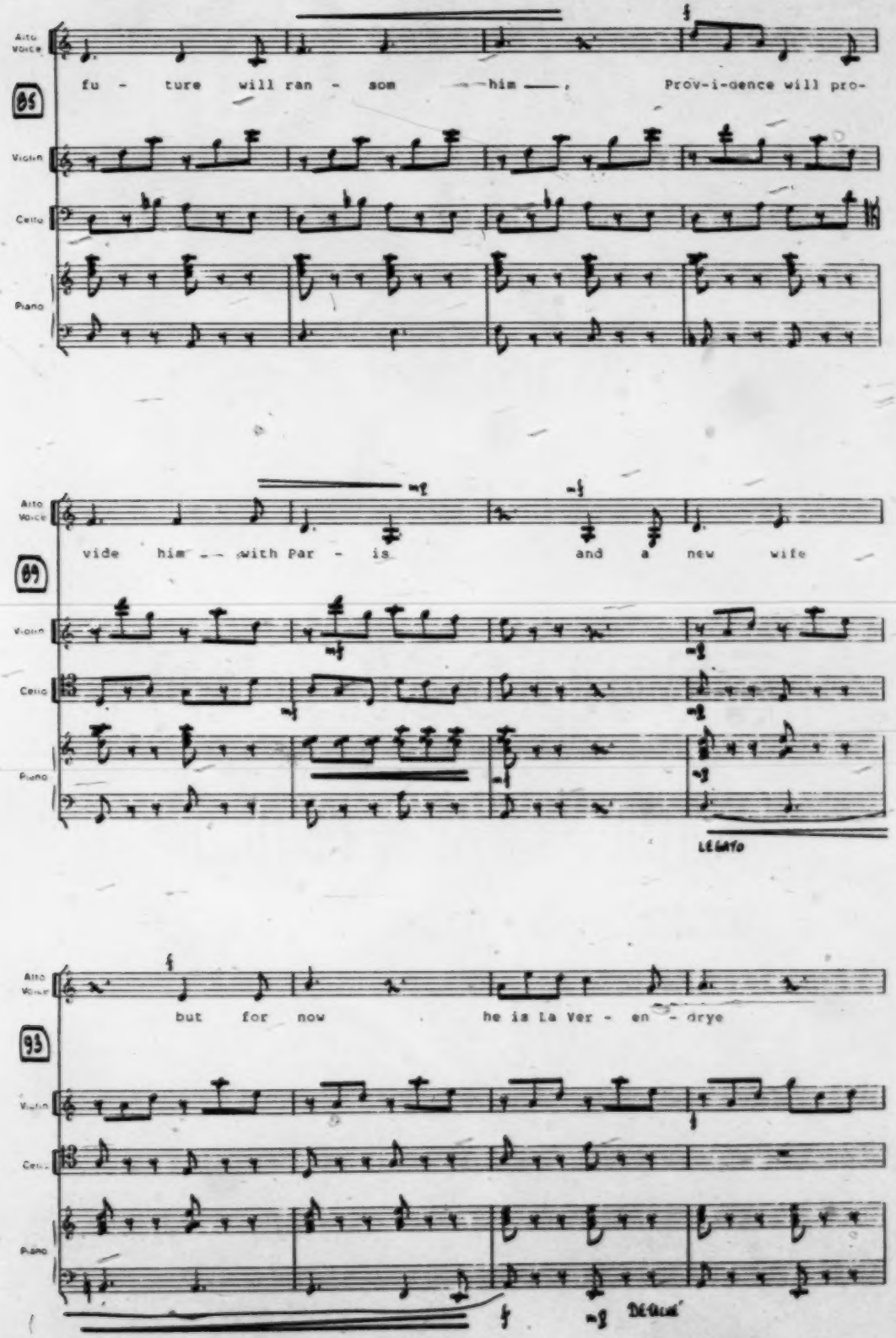
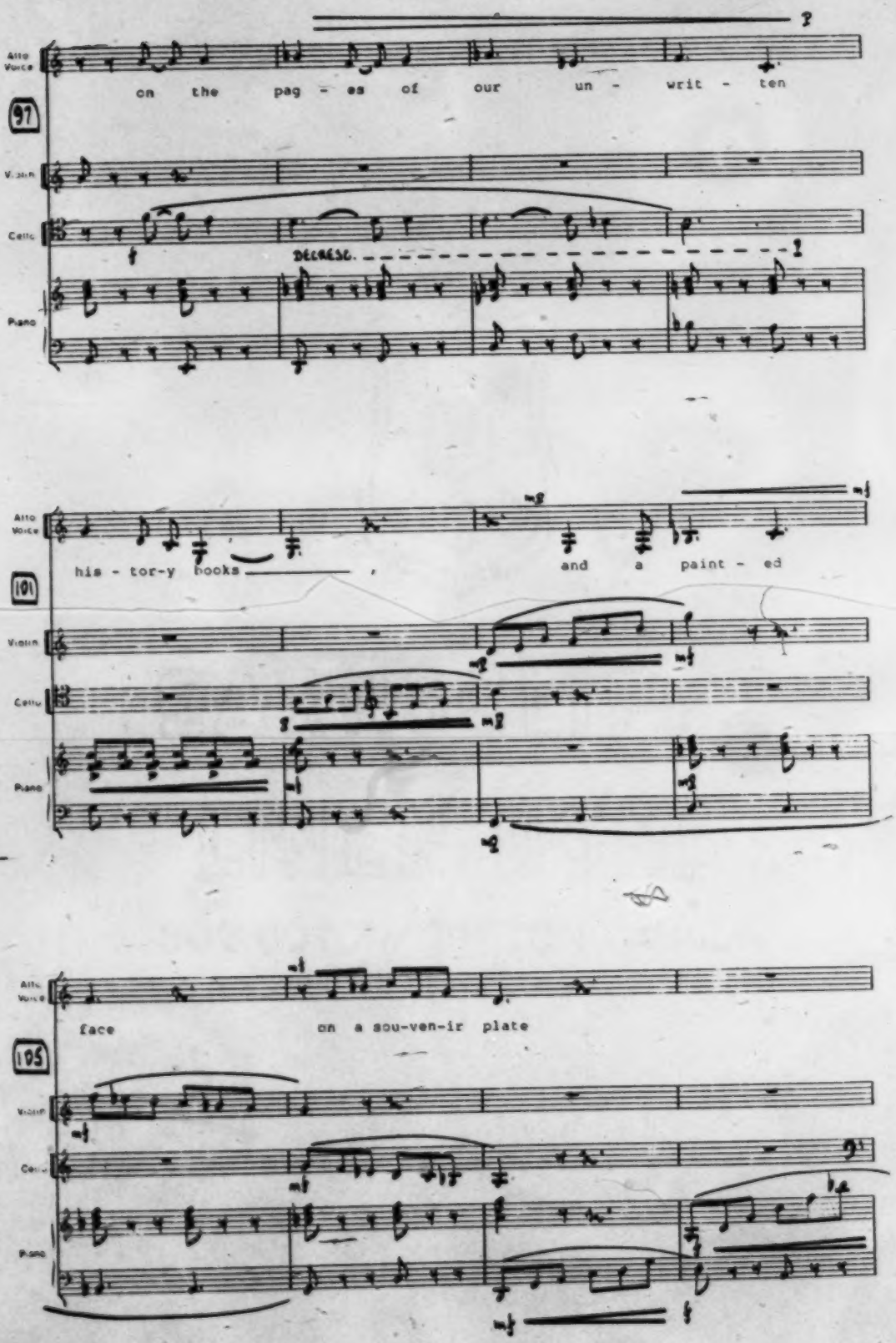
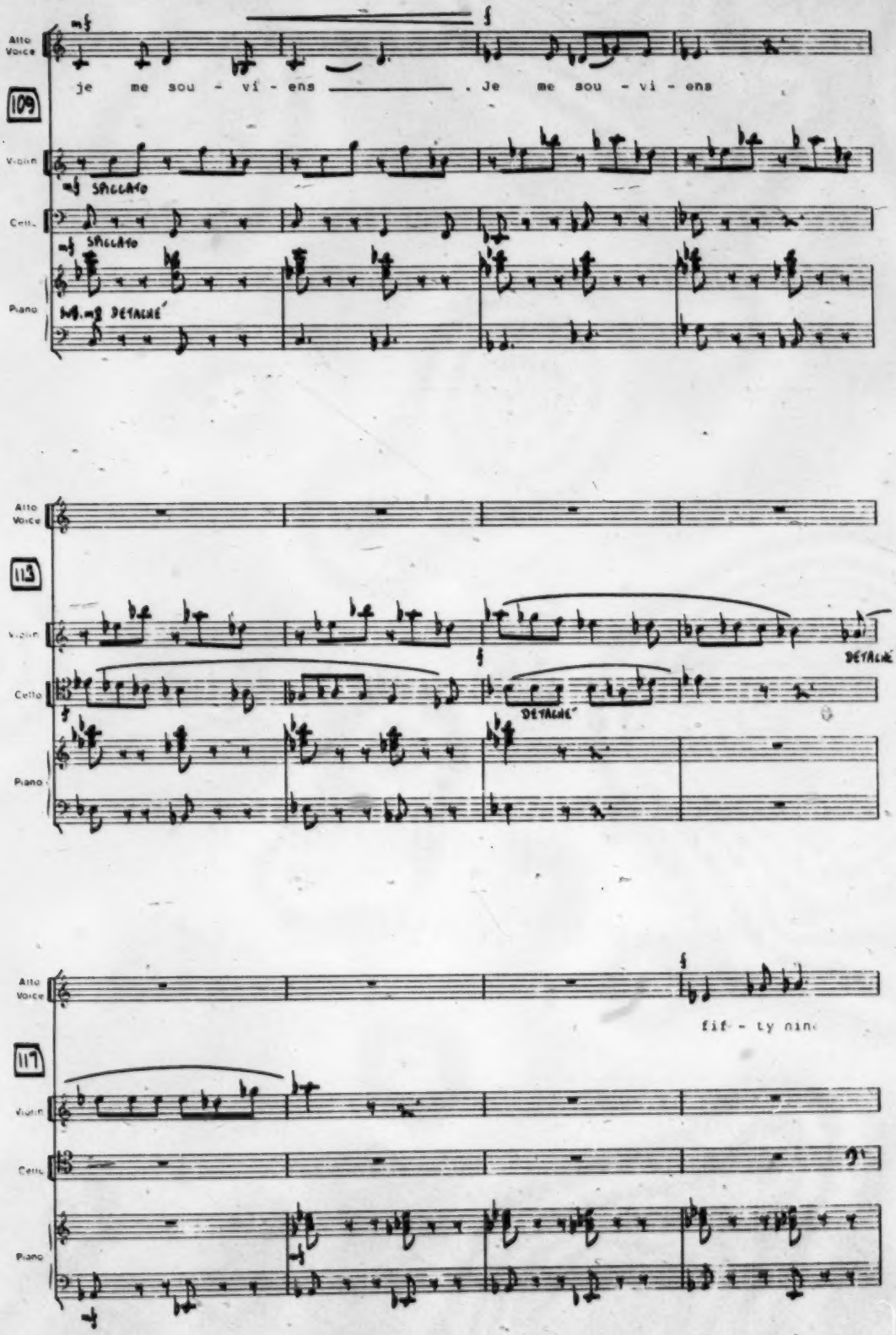
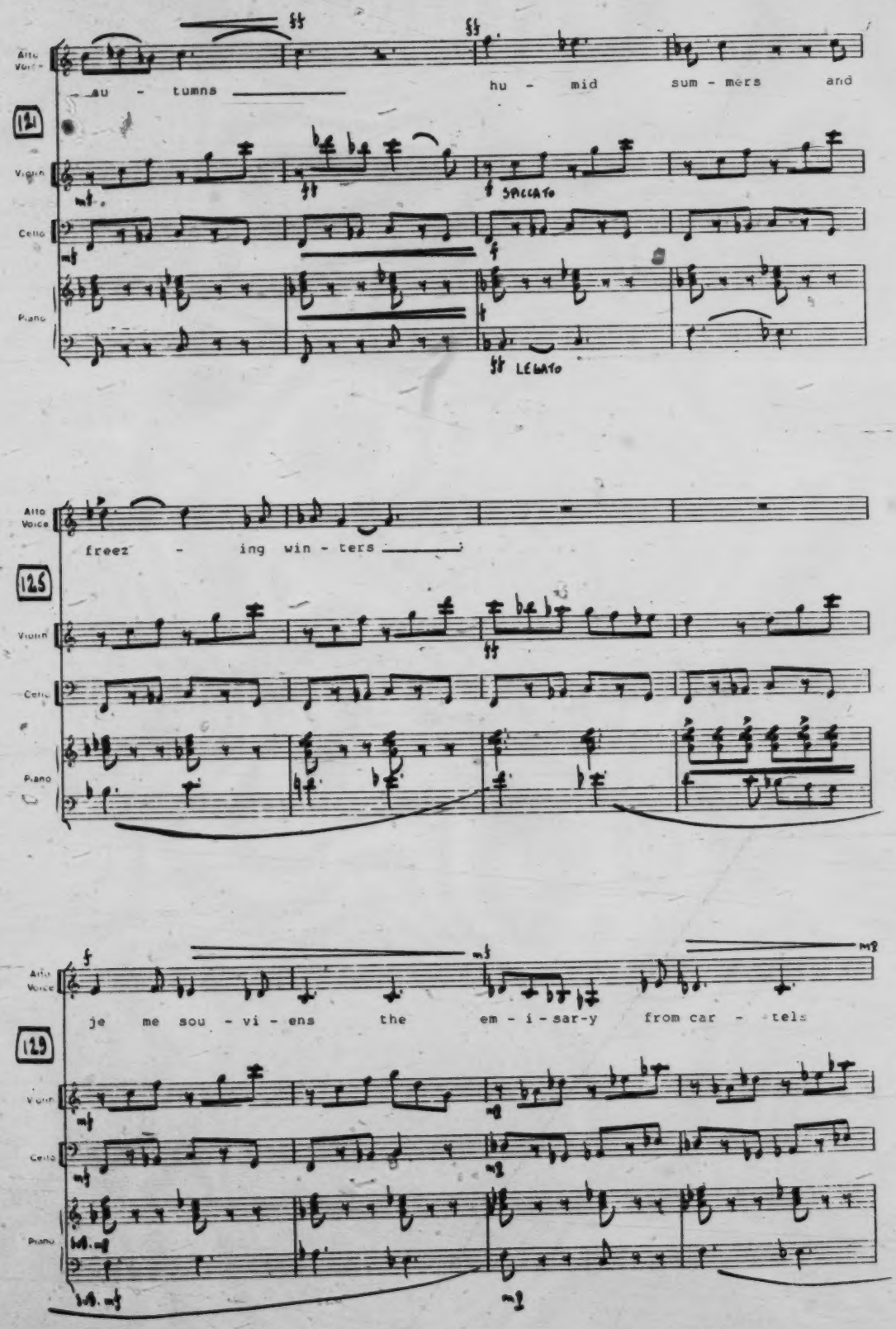
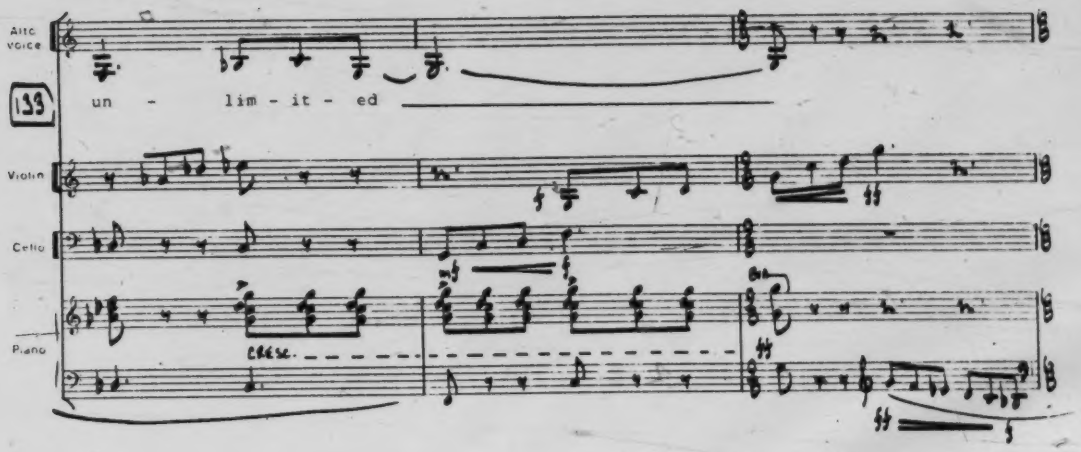
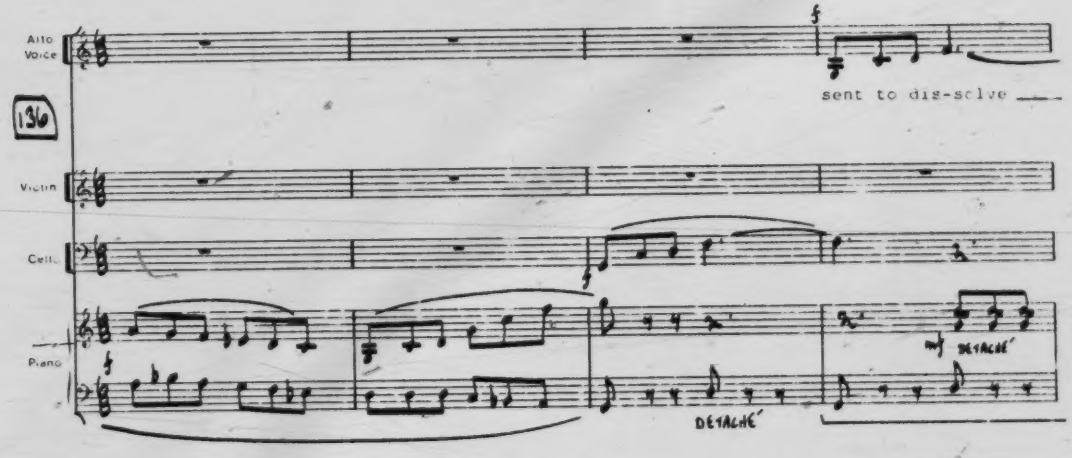
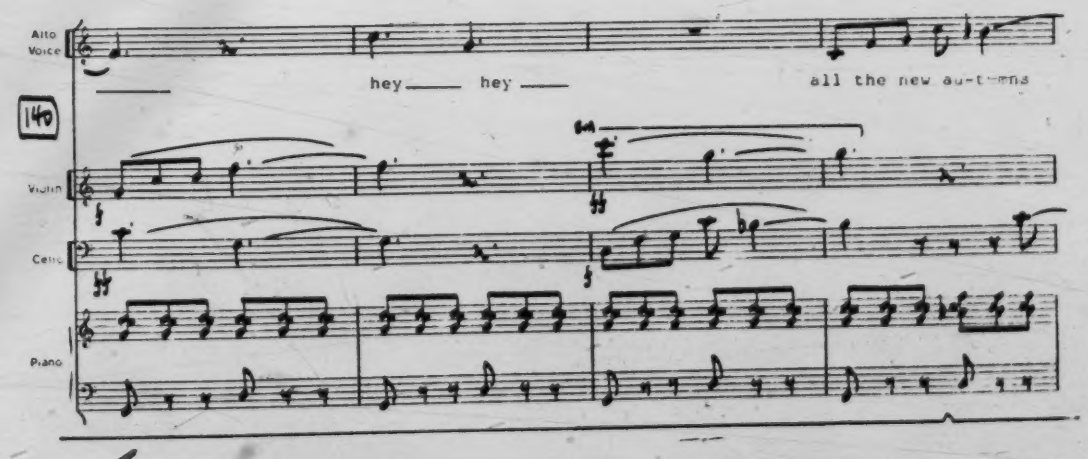
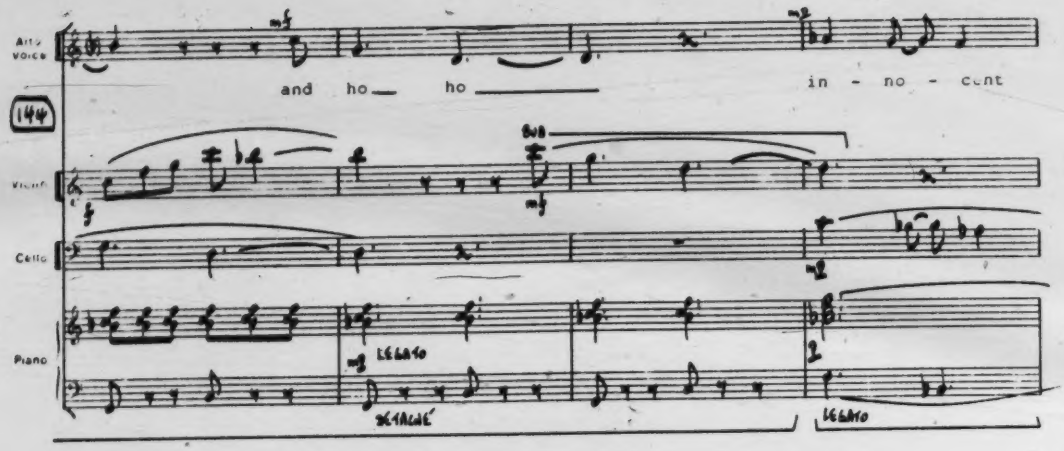
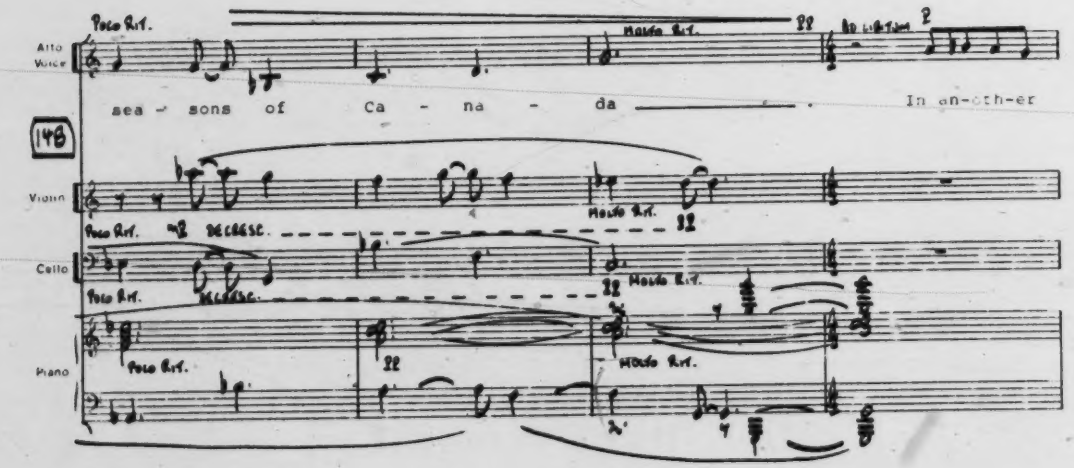
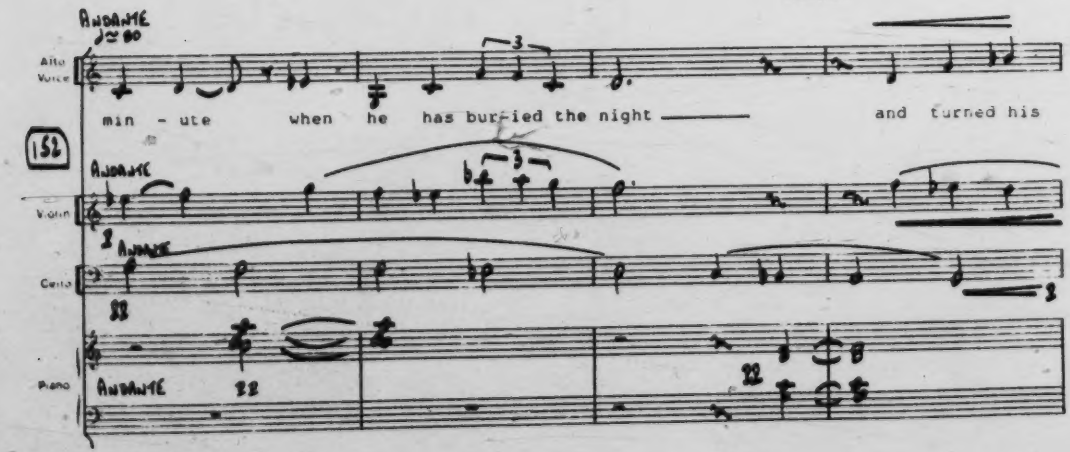
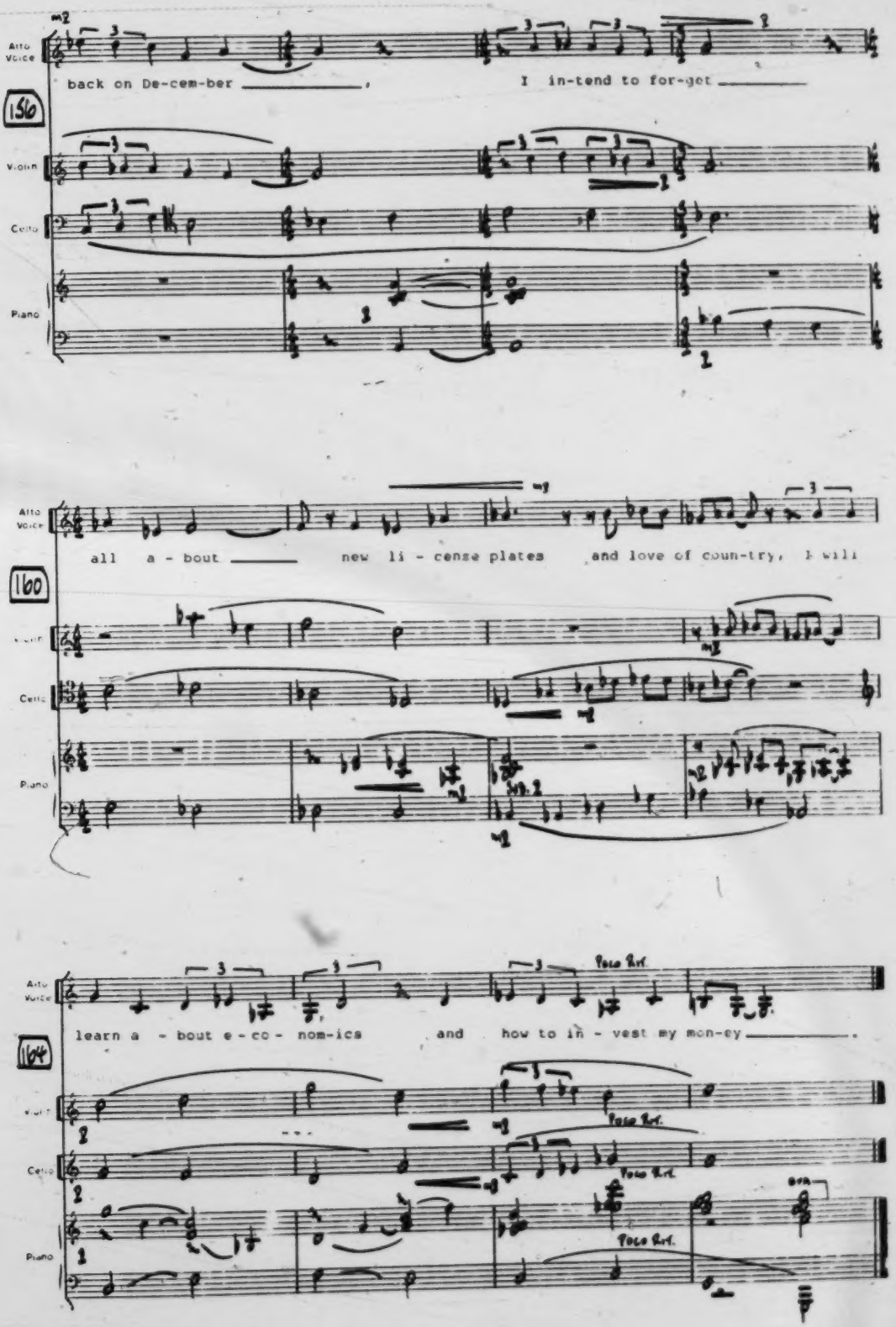
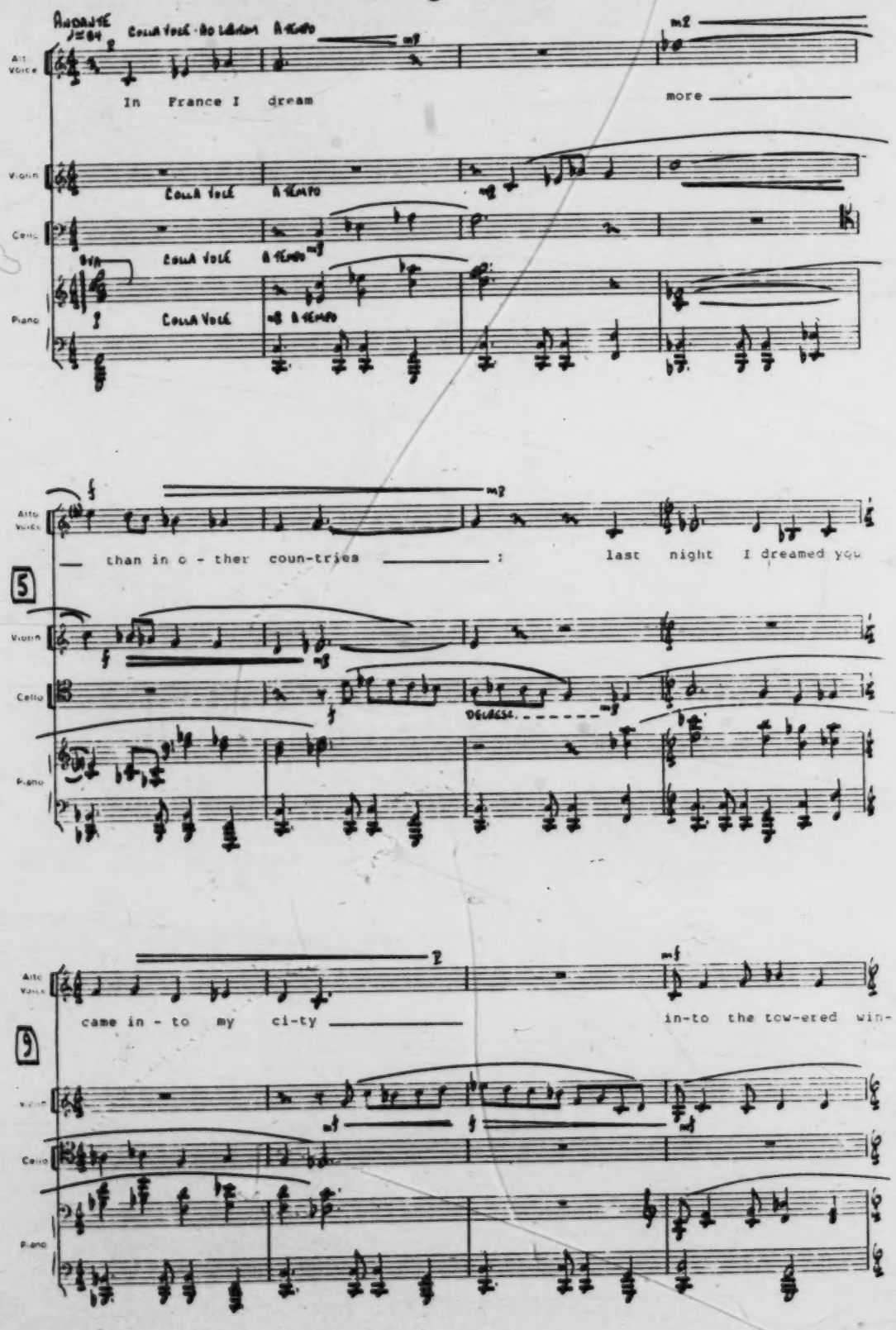
1. Prologue

Adagio ♩= 72
Alto Voice
The ros - y
Violin
Cello
Piano
cresc.
wall
the sa-mo-var
the flowered
cur - tain
ev - en the cal-en-dar
and

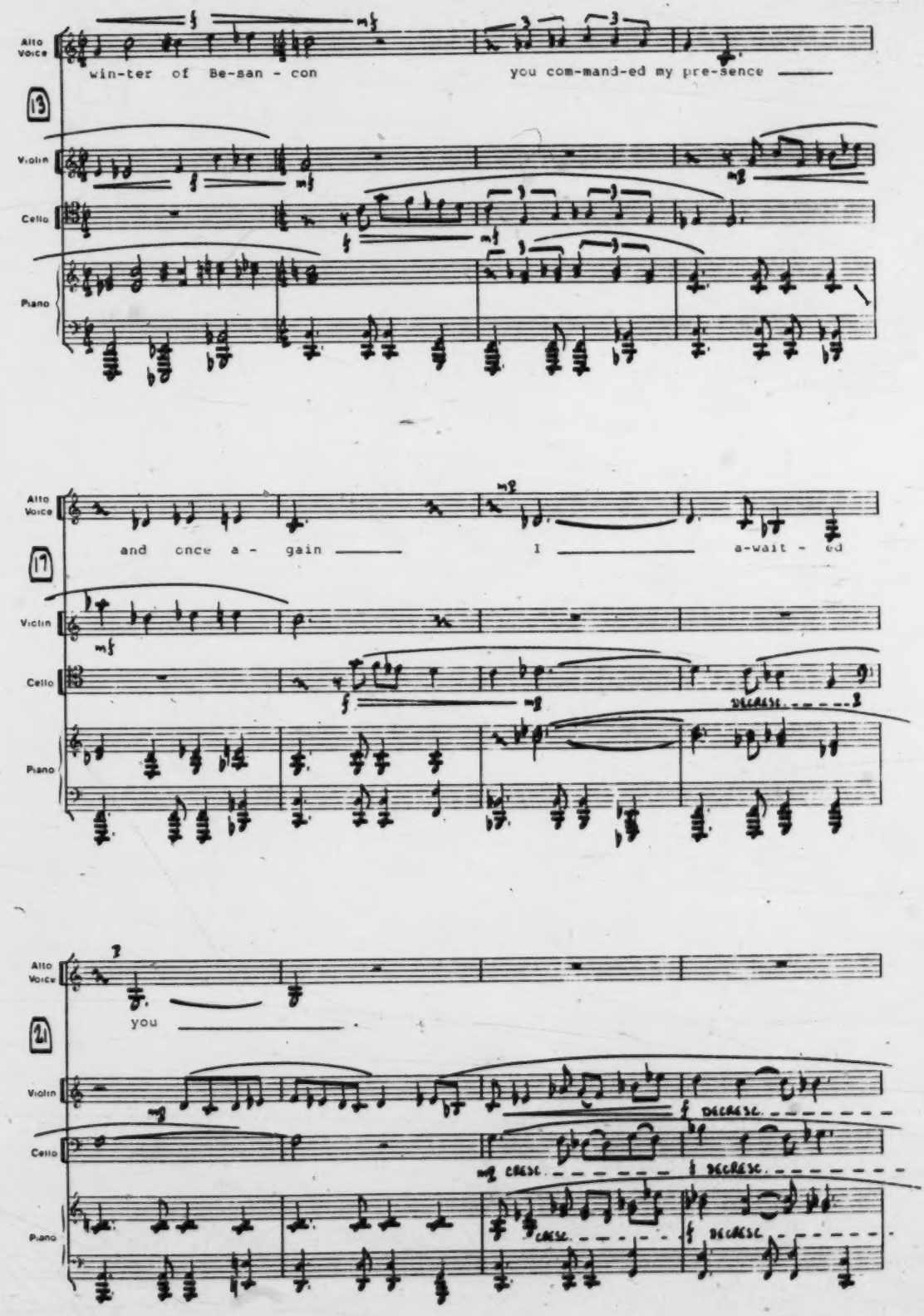

Alto Voice
lamp re-mind me of long bür-ied bliss: a child's hand a
10
Violin
Cello
Piano
Alto Voice
hus-band's kiss, a grand - moth - er and her soft lips
13
Violin
Cello
Piano
Alto Voice
The house with its
16
Violin
Cello
Piano

Alto Voice
glass porch un - an - chors from the leaf-y street
19
Violin
Cello
Piano
Alto Voice
and drifts out of the prai-rie ci - ty on
23
Violin
Cello
Piano
Alto Voice
o-cean waves of light ____: smil-ing it sails ____ to -
27
Violin
Cello
cresc.
decresc.
Piano

Alto Voice
ward me un-a-ware of ice-bergs
night
and th
31
Violin
Cello
Piano
Alto Voice
end - less war of
tides
34
Violin
Cello
Piano
cresc.
cresc.
cresc.

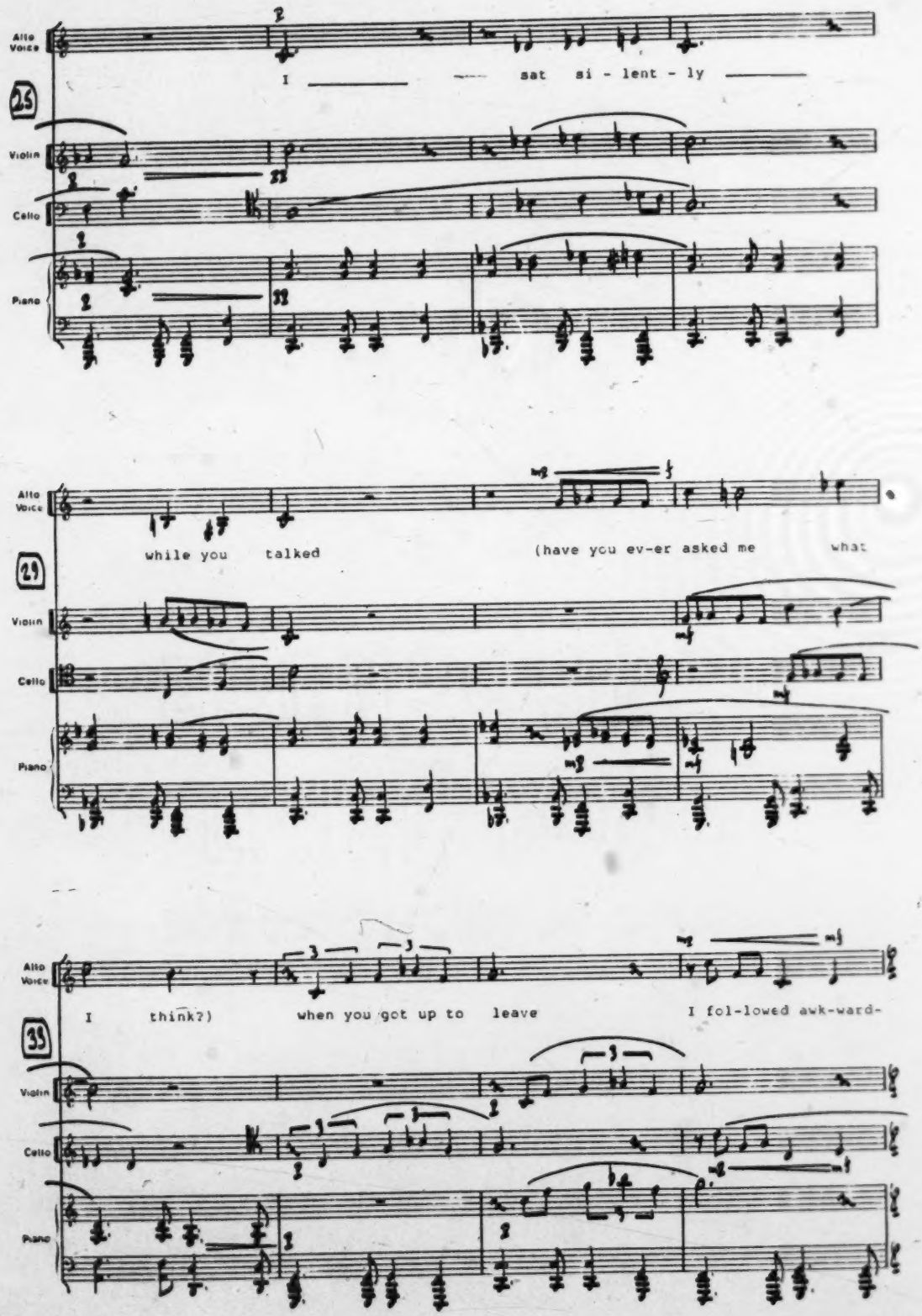
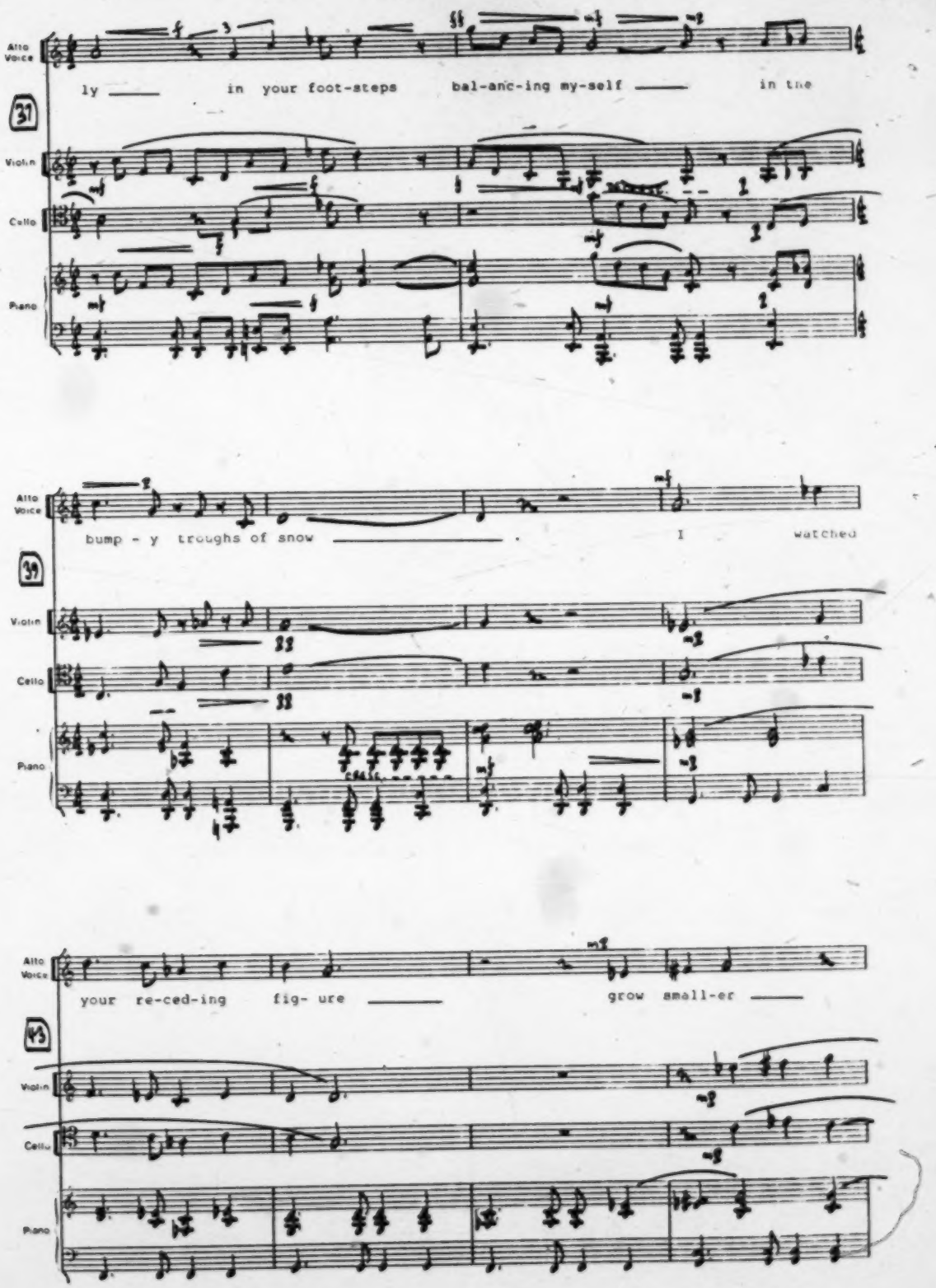
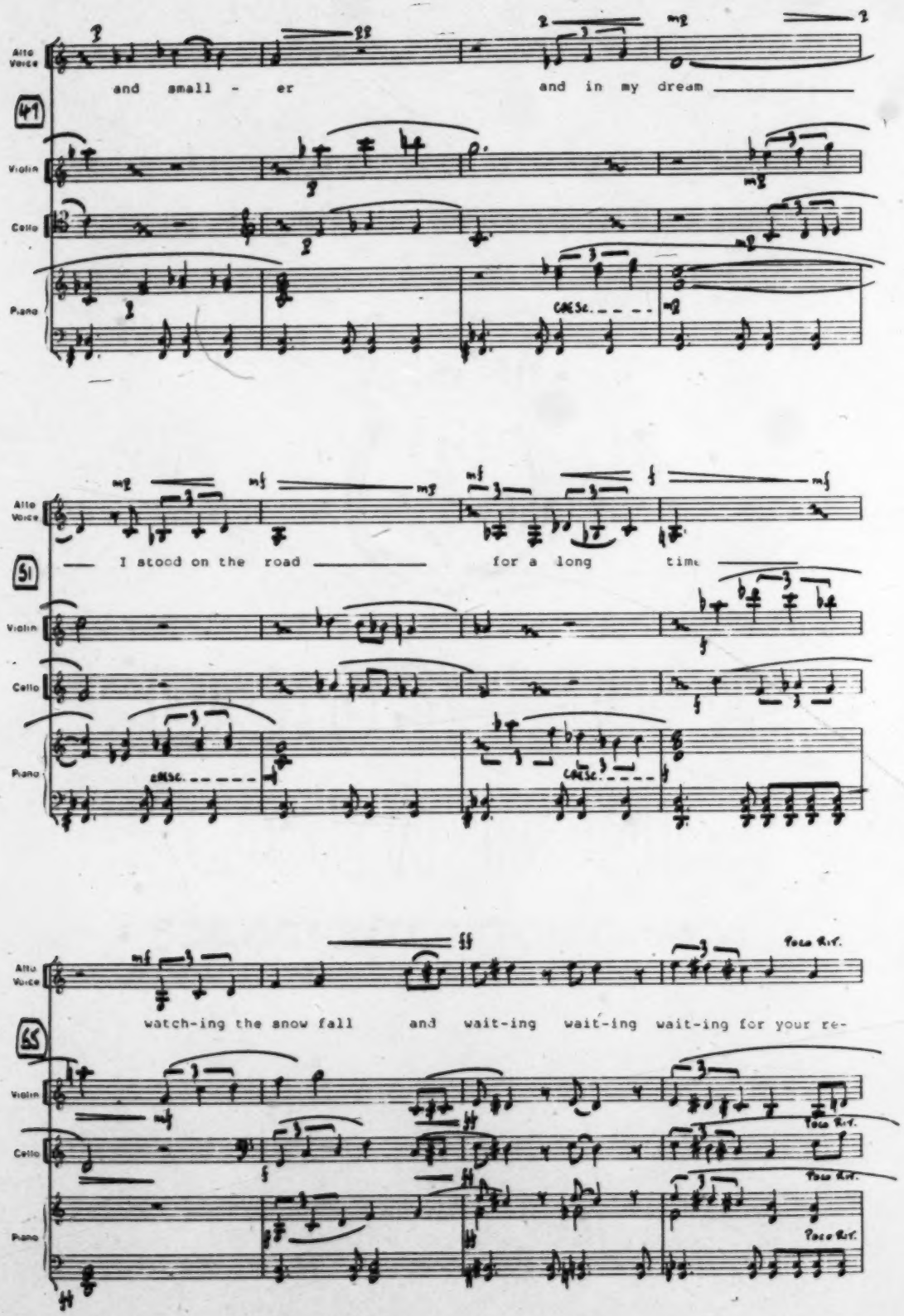
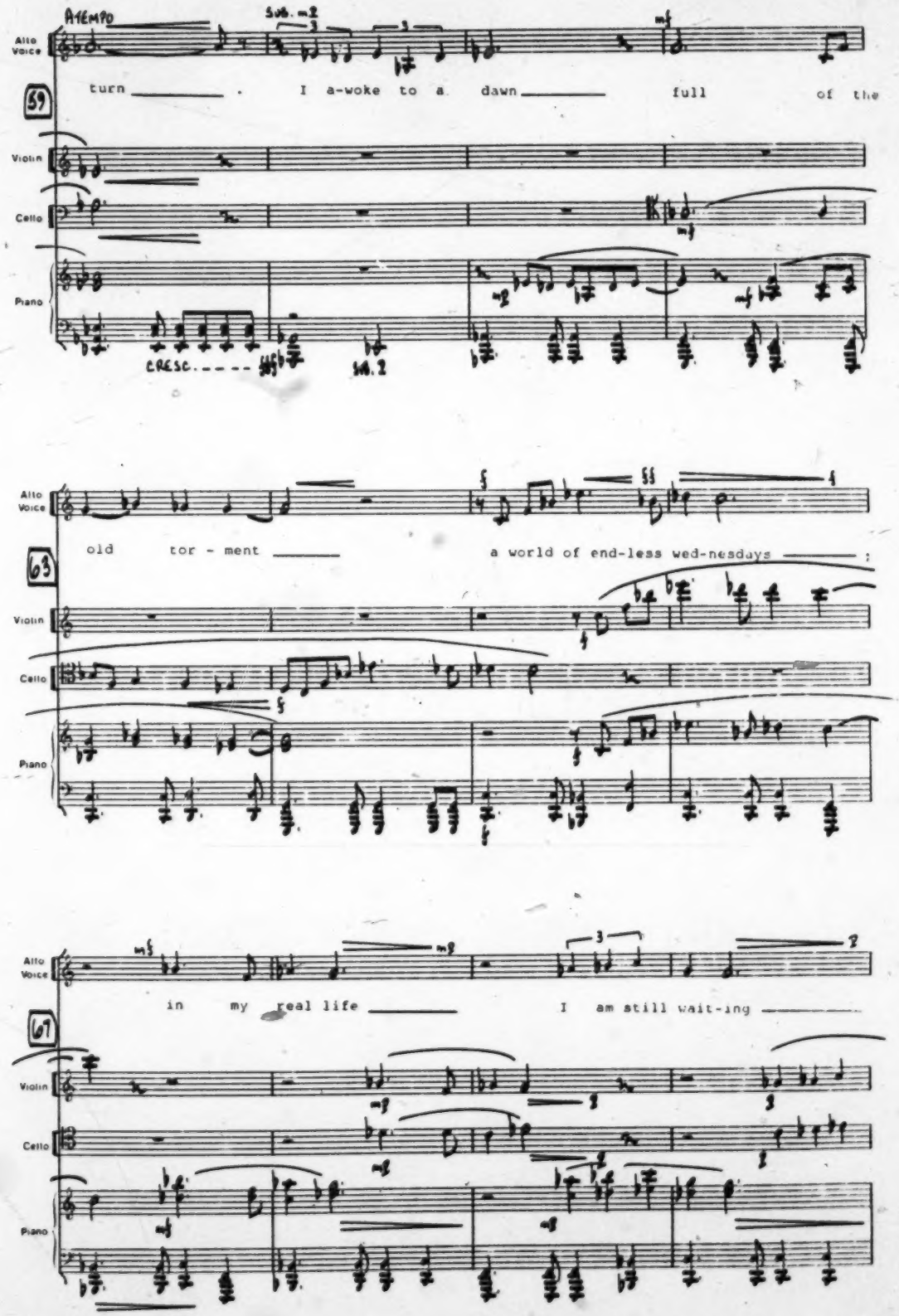
2. Loving Mister Never


Alto Voice
songs
the fires of ri-tu-al
10
Violin
Cello
Piano
Alto Voice
des-troyed all dark - ness and
13
Violin
Cello
Piano
Alto Voice
fell like a rain
on the king - dom
16
Violin
Cello
Piano

Alto Voice
of un - list - ed cit - ies
19
Violin
Cello
Piano
Alto Voice
pre-sence flowered there your pre-sence towered there your pre-sence
22
Violin
Cello
Piano
Alto Voice
the ea-gles of light
25
Violin
Cello
Piano

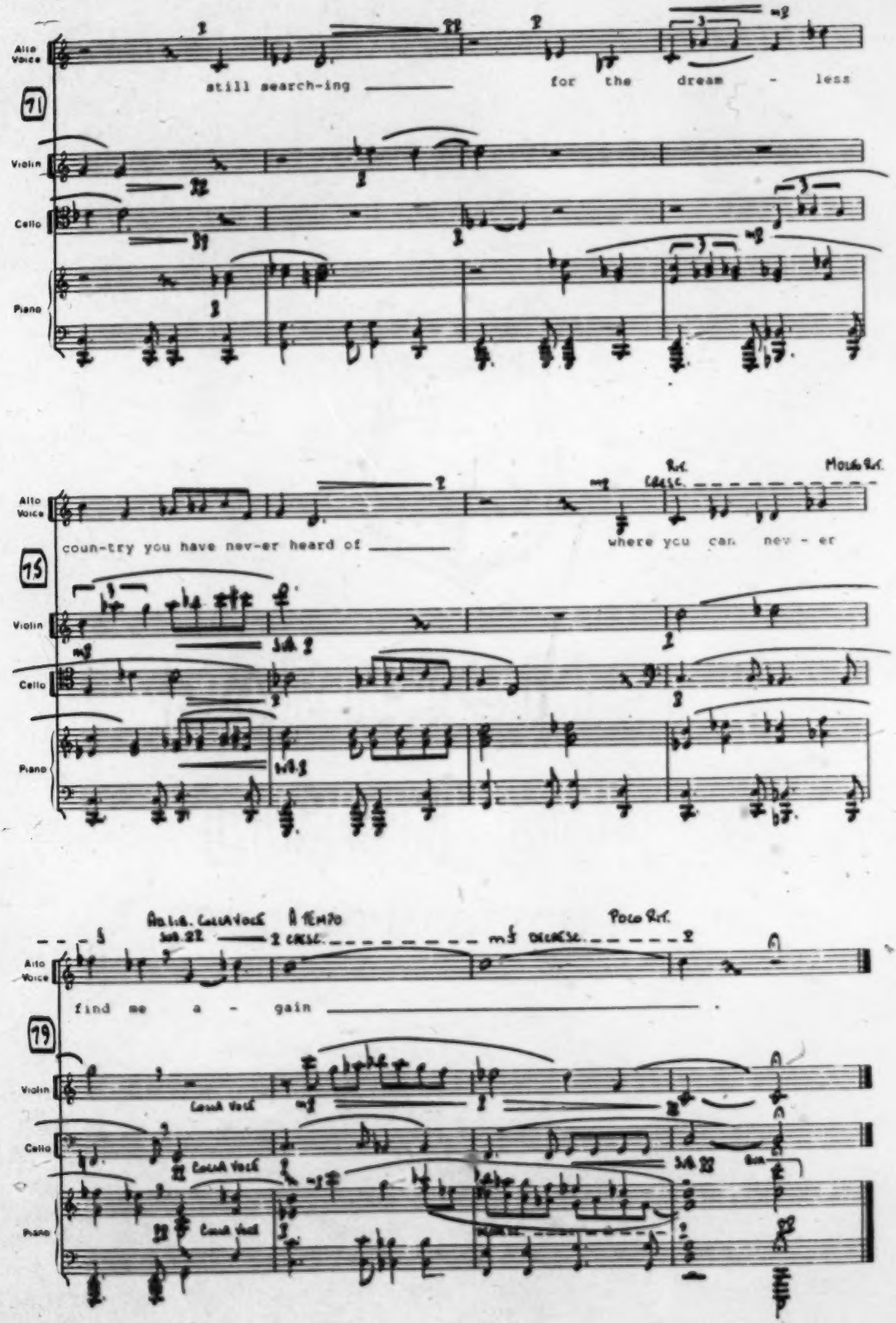
3. Mister Never in a Dream of the Gatineau

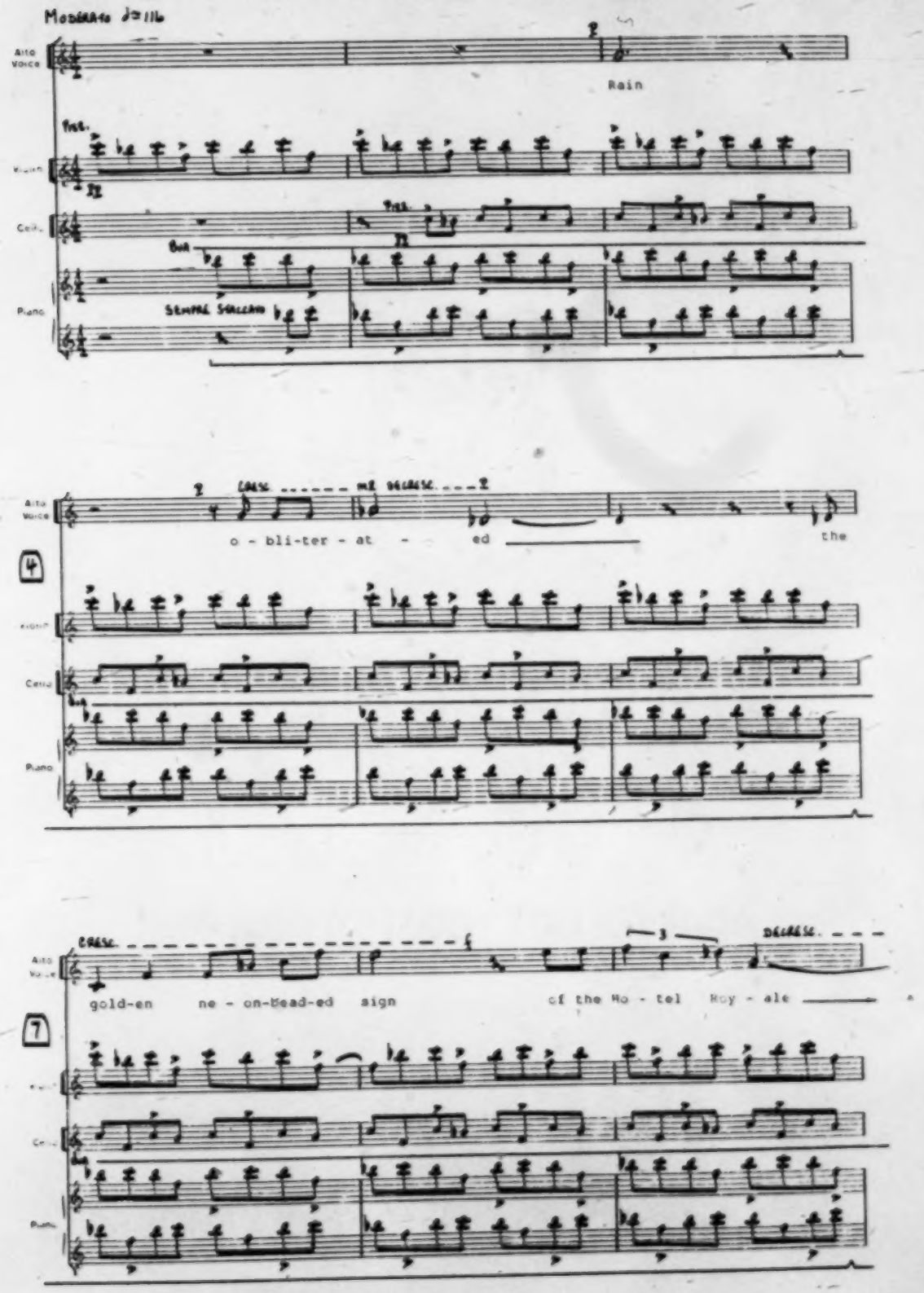
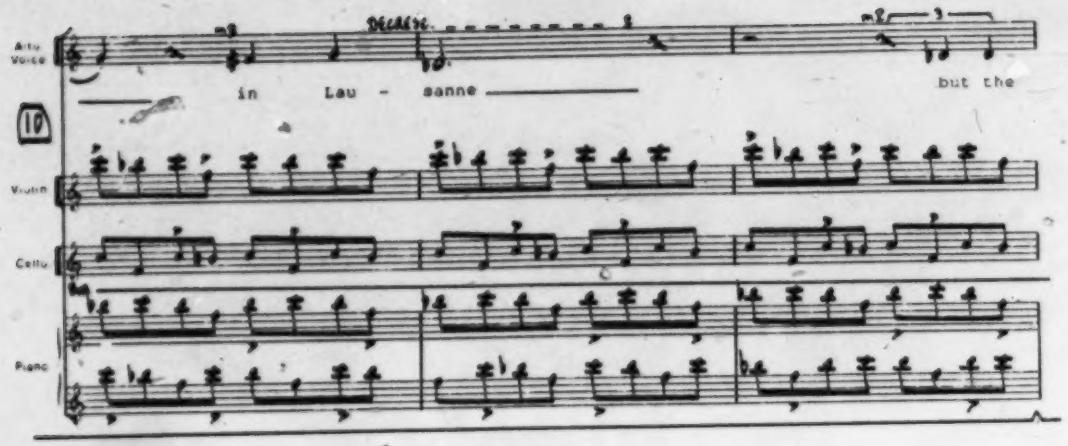


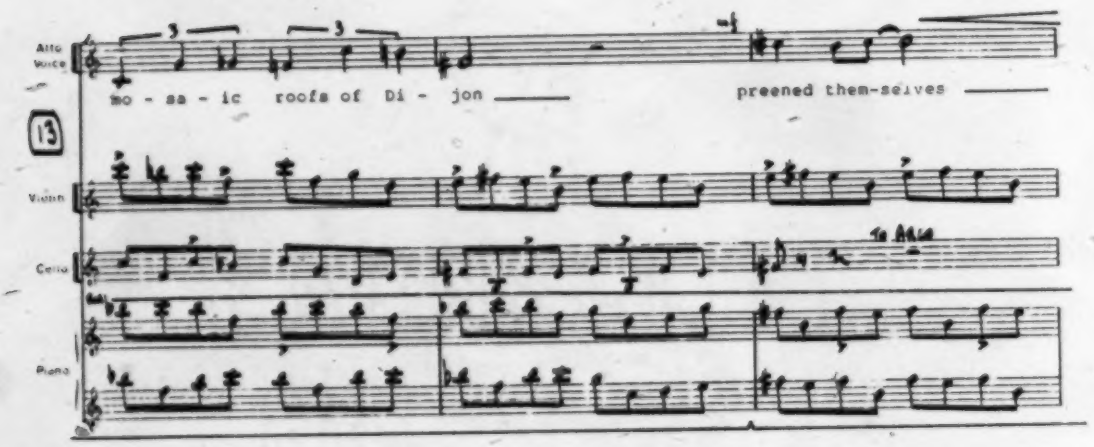
Alto Voice
he steps from the cir - cle of night
15
Violin
Cello
Piano
mf
Alto Voice
and ap - pears in the
17
Violin
Cello
Piano
mf
Alto Voice
clear - ing, stands knee-deep in waves and
21
Violin
Cello
Piano
DÉTACHÉ

Alto Voice
weaves
the gold - en leaves
25
Violin
Cello
Piano
Alto Voice
Mis - ter Nev - er
29
Violin
SEMPRE SPICCATO
Cello
SEMPRE SPICCATO
Piano
Alto Voice
is dis-guised
he plays
35
Violin
Cello
Piano

Alto voice
37
a sev - en - teenth cen - tur-y ex-plor
Violin
Cello
Piano
mf
Alto voice
41
er; last week he dis - cov-ered
Violin
Cello
Piano
mf
mf Legato
Alto voice
45
two new col-on-ies west of Que bec
Violin
Cello
Piano
f
mf
DE CACE'

Alto Voice
and the pro - vince pinned him with rib - bons
49
Violin
Cello
Piano
Alto Voice
and leas - es
53
Violin
Cello
Piano
Alto Voice
57
Violin
Cello
Piano

Alto Voice
61
mp
No won-der he clicks the heels of his
Violin
Cello
Piano
staccato
staccato
65
mf
danc - ing shoes and makes - a great leap, no won-ler he
69
turns in ar - a - besques un - til he is con - sumed and

Alto Voice
burns in for-eign fires and fears (who
75
Violin
Staccato
Cello
Piano
Alto Voice
would-n't if he were luck-y e - nough to be a wid - ow - er
77
Violin
Cello
Piano
Alto Voice
?)
He knows that spring and the
81
Violin
Staccato
Cello
Staccato
Piano

Alto Voice
fu - ture will ran - som him , Prov-i-dence will pro-
Violin
Cello
Piano
85
Alto Voice
vide him with Par - is and a new wife
Violin
Cello
Piano
89
LEGATO
Alto Voice
but for now he is La Ver - en - drye
Violin
Cello
Piano
93
Delicato

Alto Voice
on the pag - es of our un - writ - ten
97
Violin
Cello
Decrease.
Piano
Alto Voice
his - tor-y books
and a paint - ed
101
Violin
Cello
Piano
Alto Voice
face
on a sou-ven-ir plate
105
Violin
Cello
Piano

Alto Voice
je me sou - vi - ens . Je me sou - vi - ens
109
Violin
mf SAILLATO
Cello
mf SAILLATO
Piano
mf DETACHÉ
Alto Voice
113
Violin
DETACHÉ
Cello
DETACHÉ
Piano
Alto Voice
fif - ty nin
117
Violin
Cello
Piano

Alto Voice
au - tumns
hu - mid sum - mers and
121
Violin
Cello
Piano
mf
SPICCATO
LEGATO
Alto Voice
freez - ing win - ters
125
Violin
Cello
Piano
Alto Voice
je me sou - vi - ens the em - i - sar-y from car - tels
129
Violin
Cello
Piano
mf

Alto Voice
139
un - lim - it - ed
Violin
Cello
Piano

Alto Voice
136
sent to dis-solve
Violin
Cello
Piano
DETACHÉ
DETACHÉ

Alto Voice
hey hey
all the new au-tumns
140
Violin
Cello
Piano

Alto Voice
144
and ho ho
in - no - cent
Violin
Cello
Piano
mf
LEGATO
SCALE
LEGATO

Alto Voice
148
Poco Rit.
sea - sons of Ca - na - da
In an-oth-er
Violin
Cello
Piano
Poco Rit.
DECRESC.
Molto Rit.

ANDANTE
Alto Voice
152
min - ute when he has bur-ied the night
and turned his
Violin
Cello
Piano
ANDANTE

Alto Voice
back on De-cem-ber
I in-tend to for-get
156
Violin
Cello
Piano
Alto Voice
all a - bout
new li - cense plates
and love of coun-try. I will
160
Violin
Cello
Piano
Alto Voice
learn a - bout e - co - nom-ics
and how to in - vest my mon-ey
Poco Rit.
164
Violin
Cello
Piano

Andante ♩=84
Colla voce - Ad libitum - A tempo
Alt. Voice
In France I dream
more
Violin
Cello
Piano
Colla voce
A tempo
Alto Voice
than in o - ther coun-tries
last night I dreamed you
5
Violin
Cello
Piano
Alto Voice
came in - to my ci-ty
in-to the tow-ered win-
9
Violin
Cello
Piano

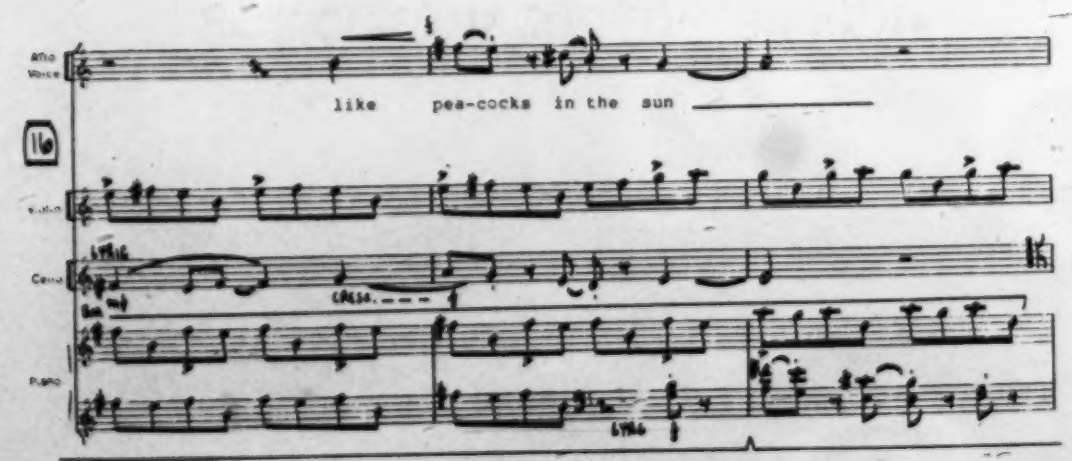
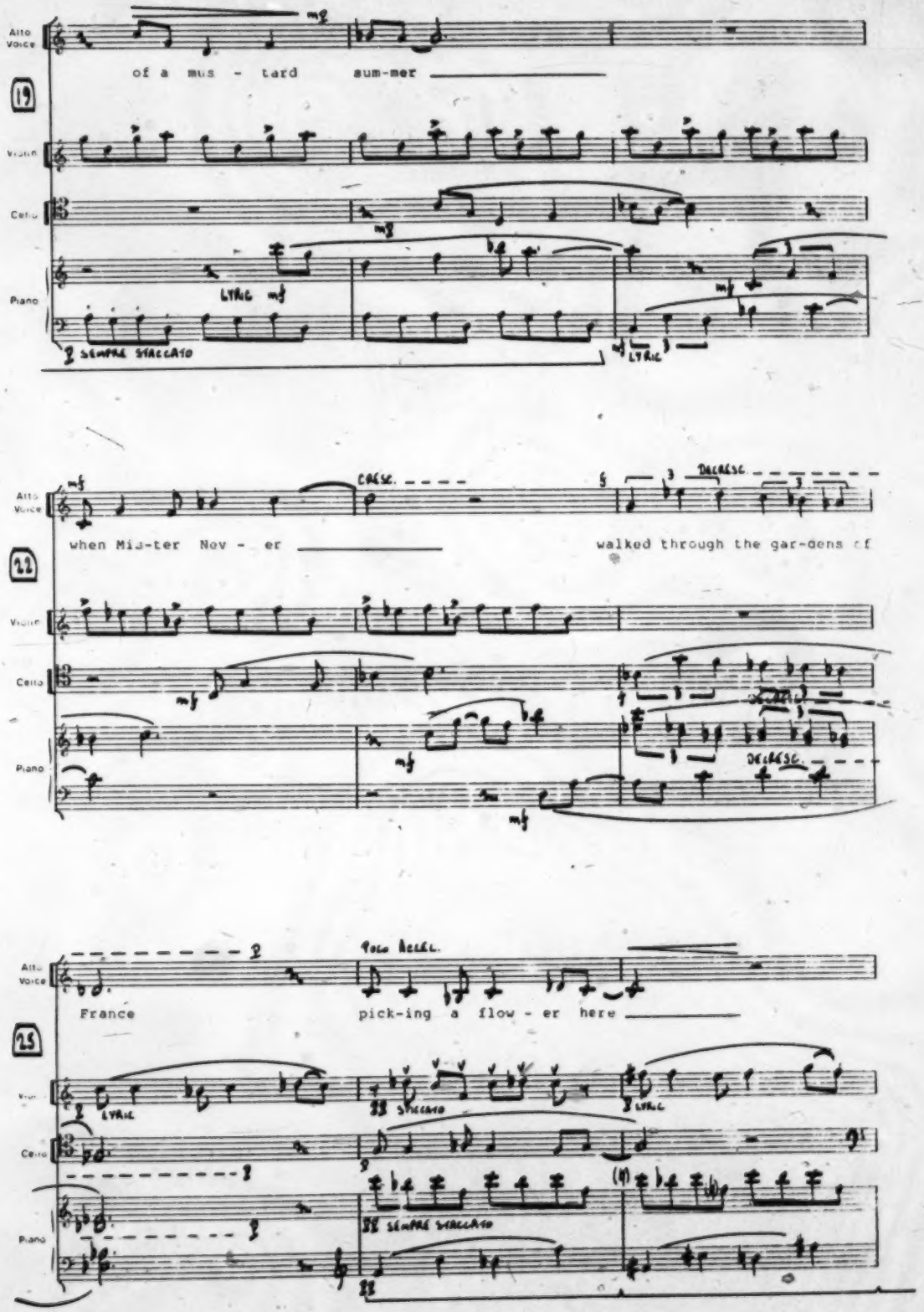
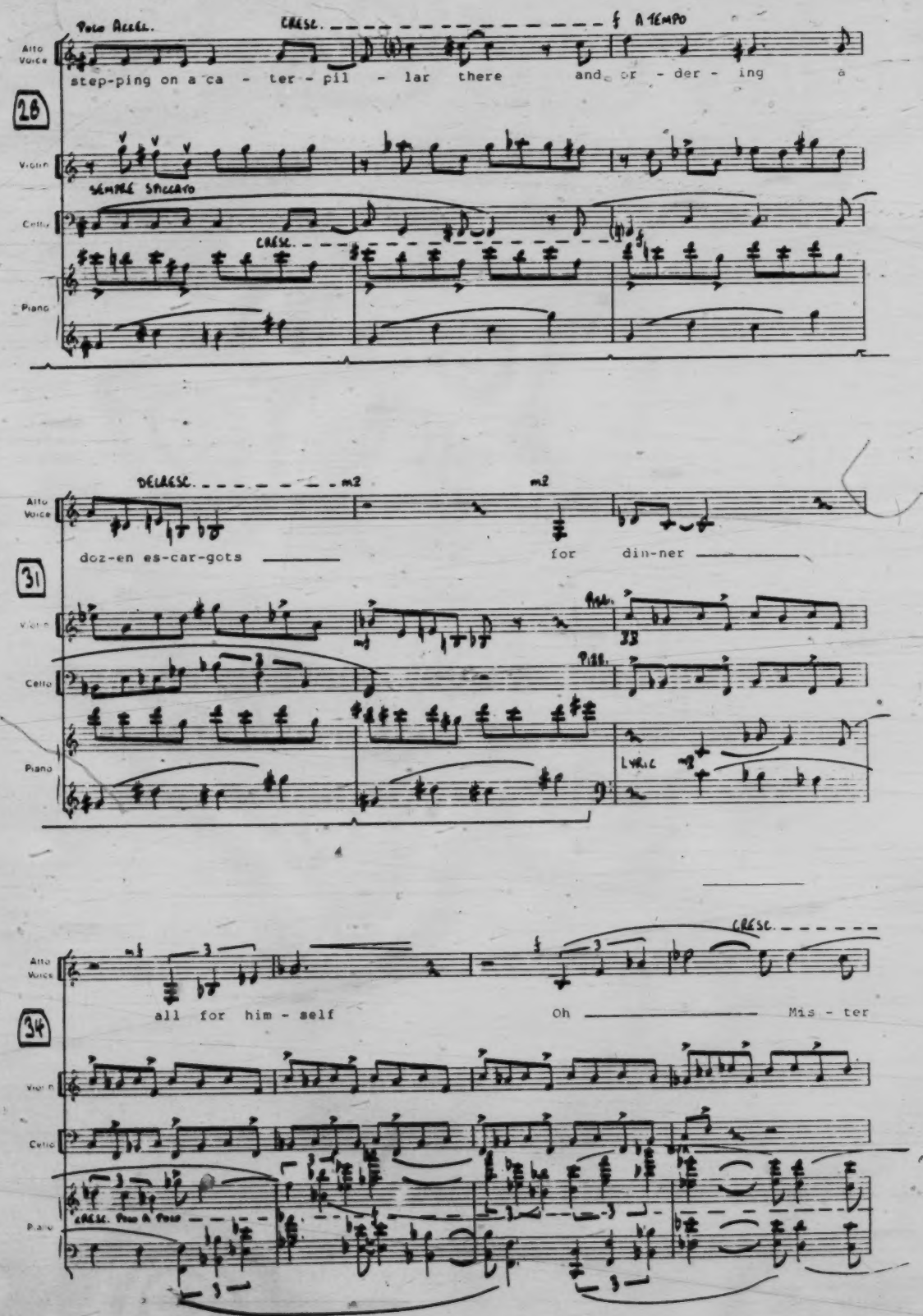
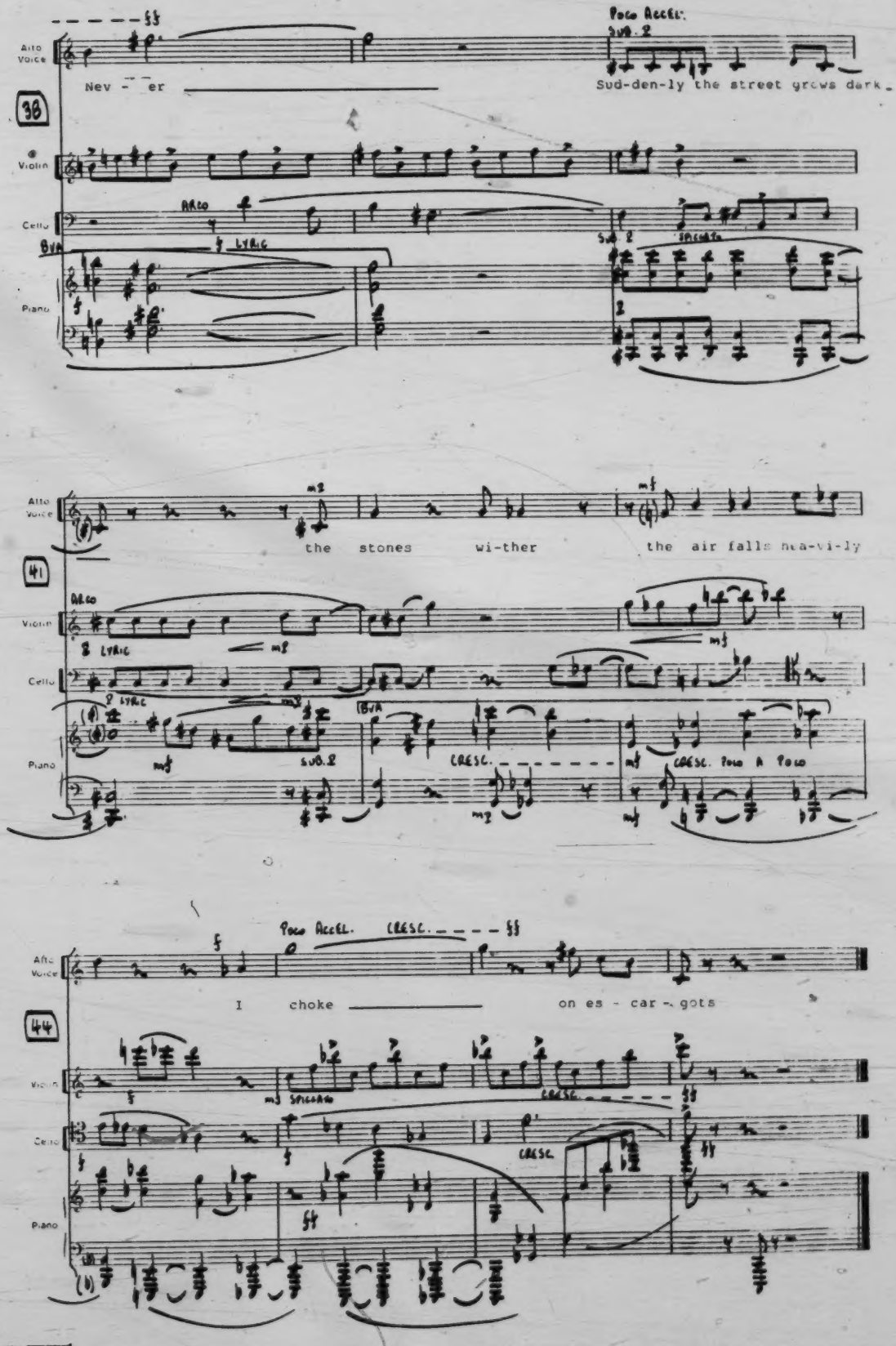
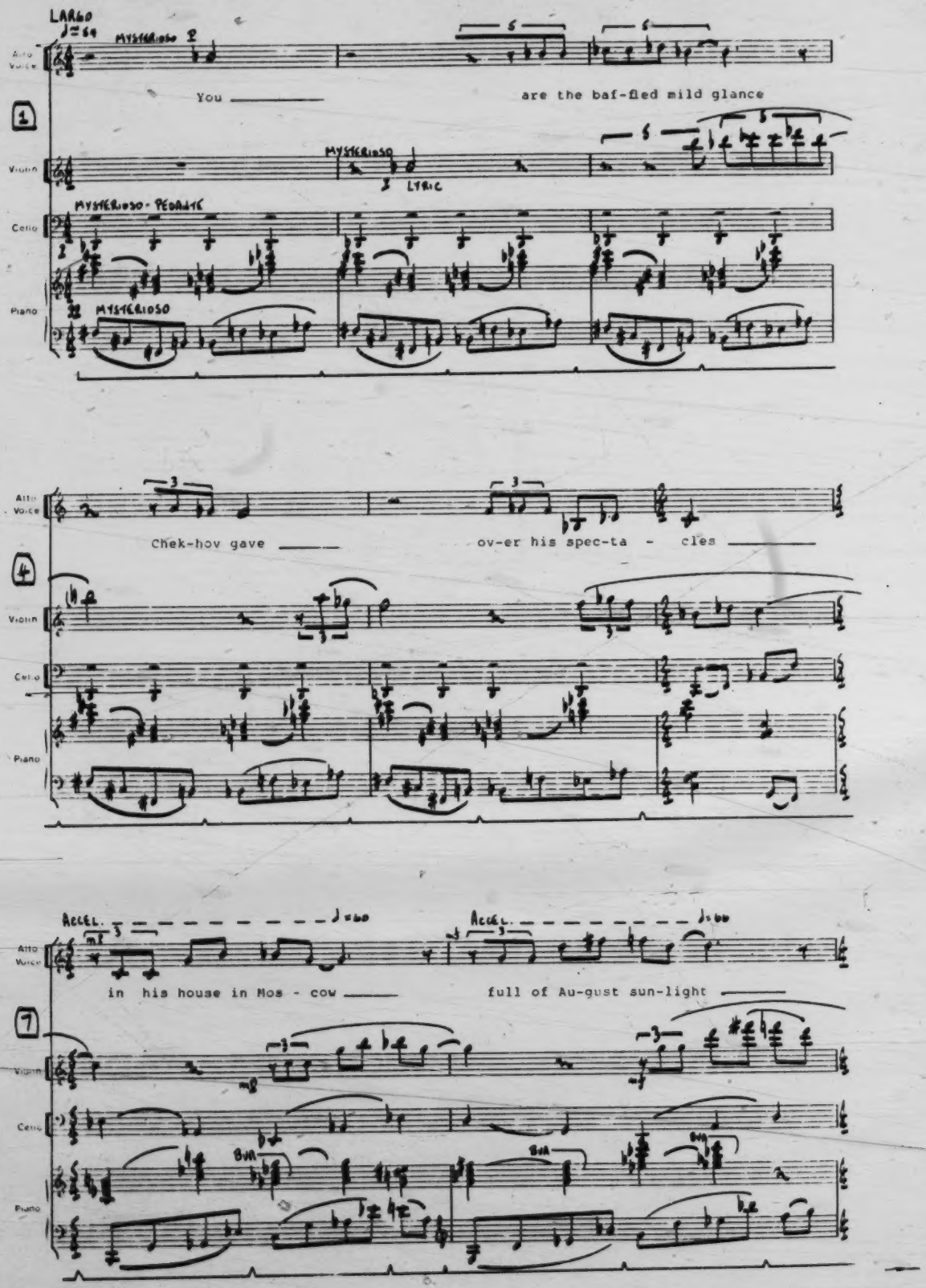
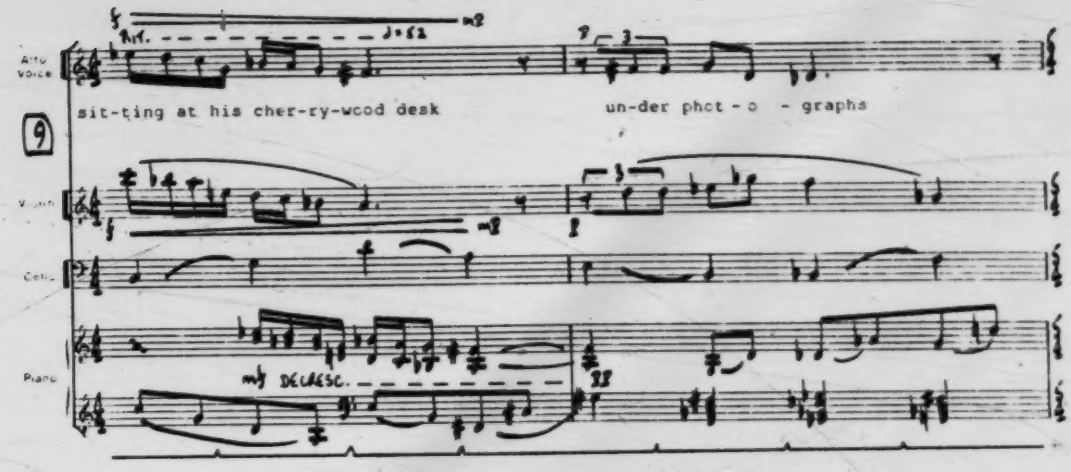

Alto Voice
win-ter of Be-san - con
you com-mand-ed my pre-sence
13
Violin
Cello
Piano
mf
mp
Alto Voice
and once a - gain
I
a-wait - ed
17
Violin
Cello
Piano
mf
mp
decresc.
Alto Voice
you
21
Violin
Cello
Piano
mp
decresc.
f

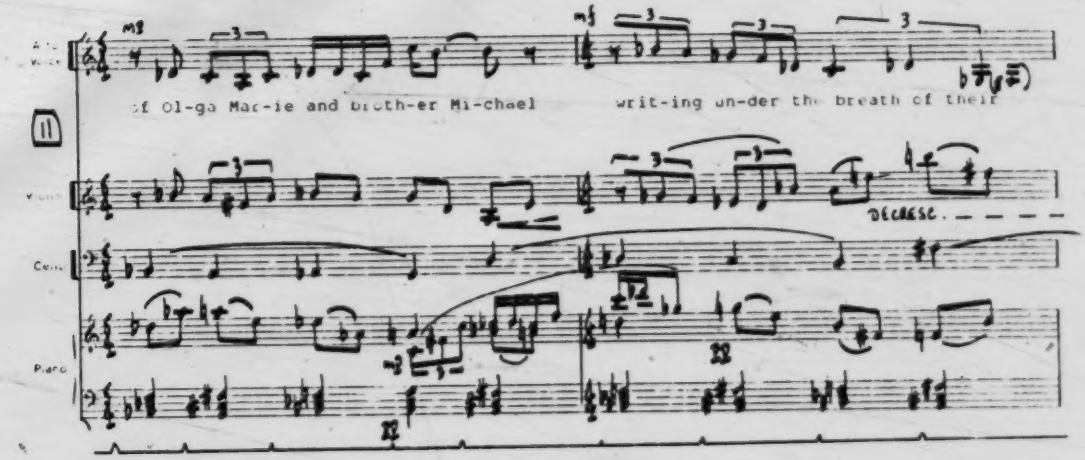
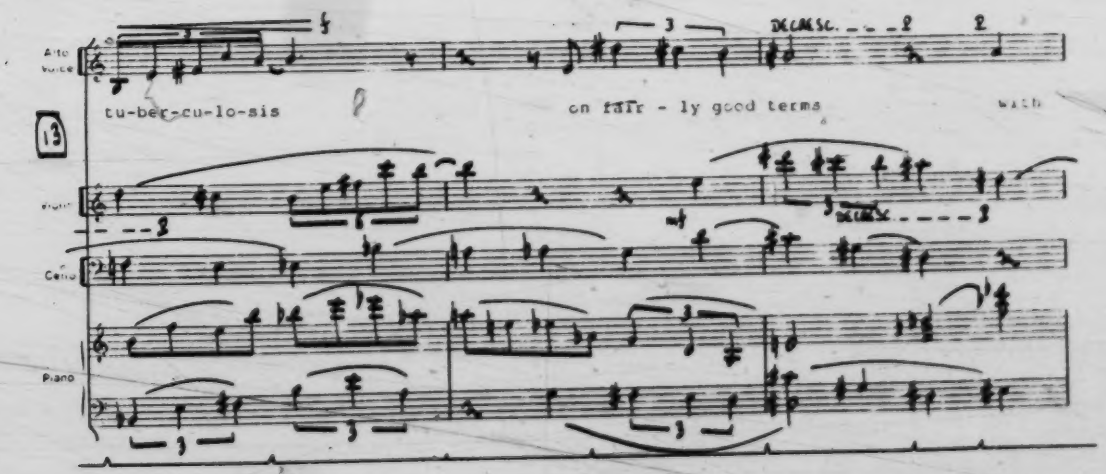

Alto Voice
I sat si - lent - ly
25
Violin
Cello
Piano
Alto Voice
while you talked
(have you ev-er asked me what
29
Violin
Cello
Piano
Alto Voice
I think?)
when you got up to leave
I fol-lowed awk-ward-
33
Violin
Cello
Piano

Alto Voice
ly
in your foot-steps
bal-anc-ing my-self
in the
37
Violin
Cello
Piano
Alto Voice
bump - y troughs of snow
I
watched
39
Violin
Cello
Piano
Alto Voice
your re-ced-ing
fig- ure
grow small-er
43
Violin
Cello
Piano

Alto Voice
Violin
Cello
Piano
41
and small - er
and in my dream
51
I stood on the road
for a long time
55
watch-ing the snow fall
and wait-ing wait-ing wait-ing for your re-
Poco Rit.

A TEMPO
Alto Voice
turn . I a-woke to a dawn full of the
59
Violin
Cello
Piano
CRESC.
63
old tor - ment a world of end-less wed-nesdays :
67
in my real life I am still wait-ing

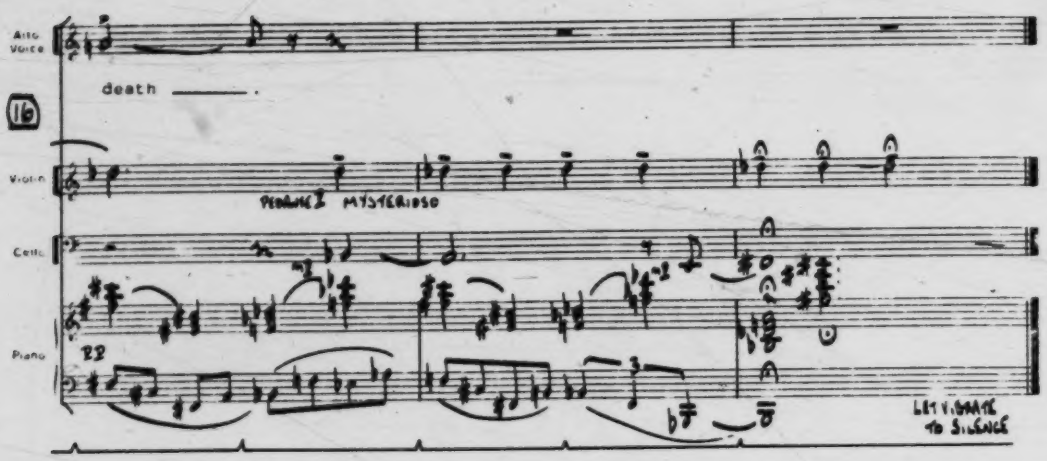

Alto Voice
still search-ing
for the dream - less
71
Violin
Cello
Piano
Alto Voice
coun-try you have nev-er heard of
where you can nev - er
75
Violin
Cello
Piano
Alto Voice
find me a - gain
79
Violin
Cello
Piano

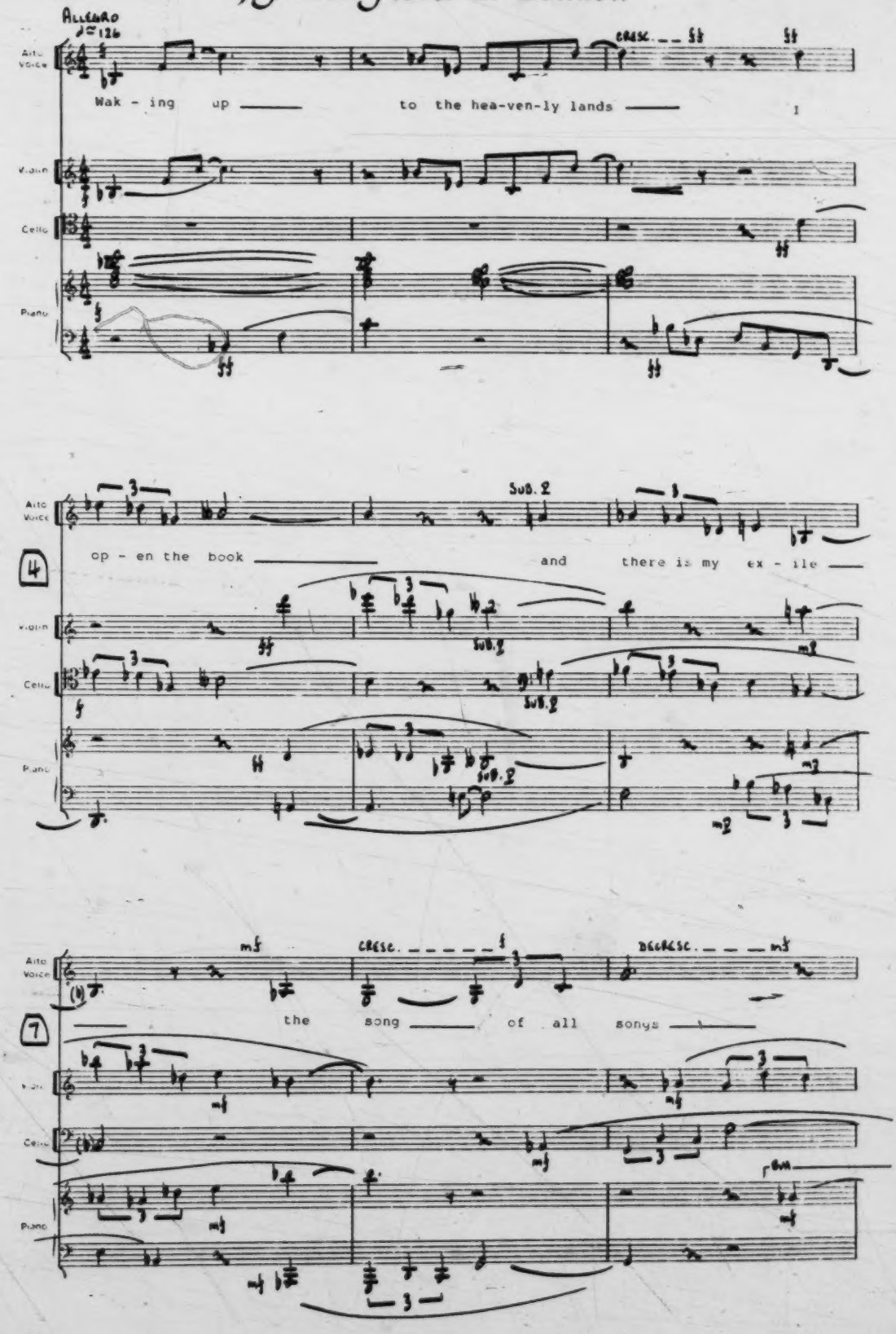
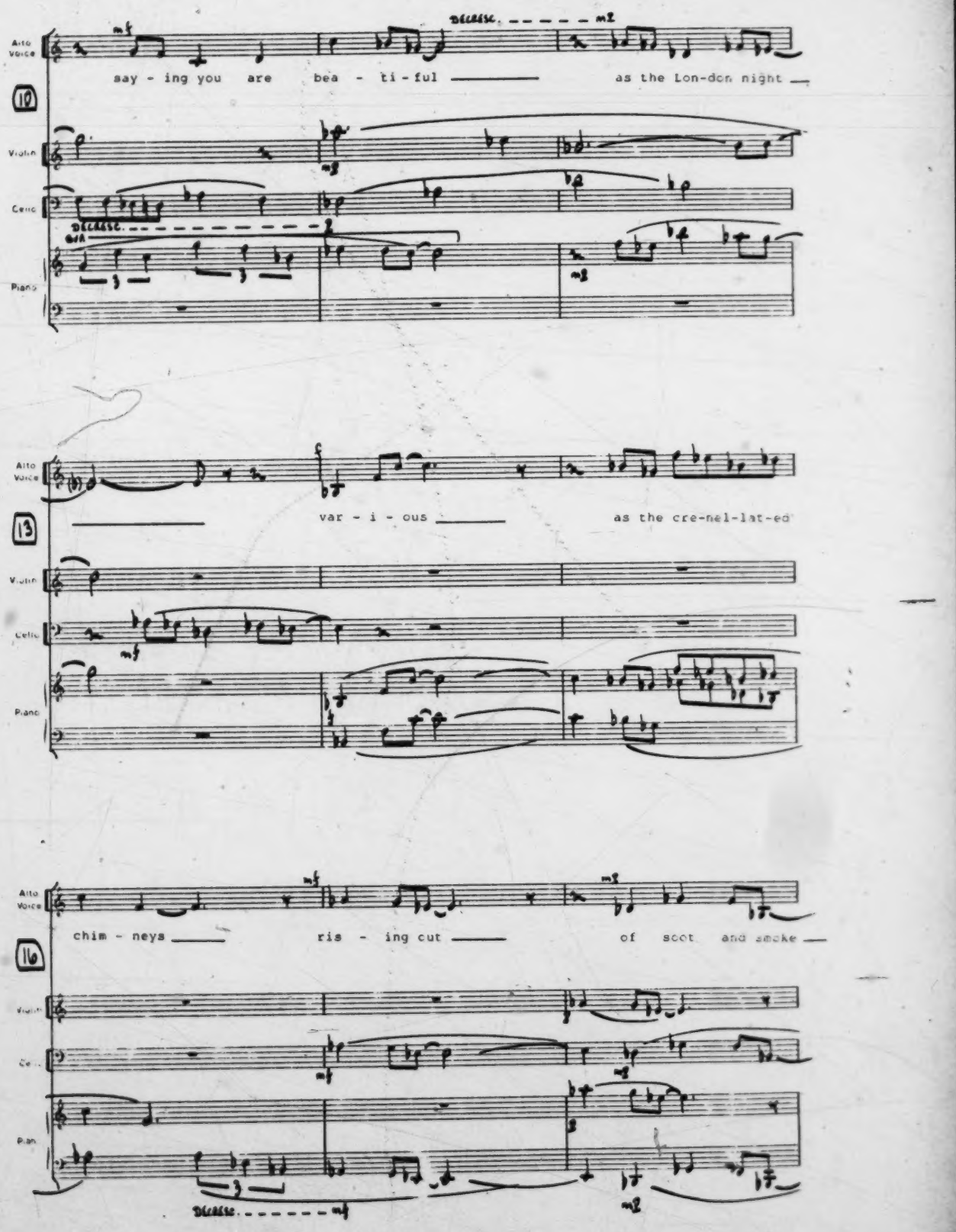
5. Mister Never in the Gardens of France

Alto Voice
10
Violin
Cello
Piano
in Lau - sanne
but the

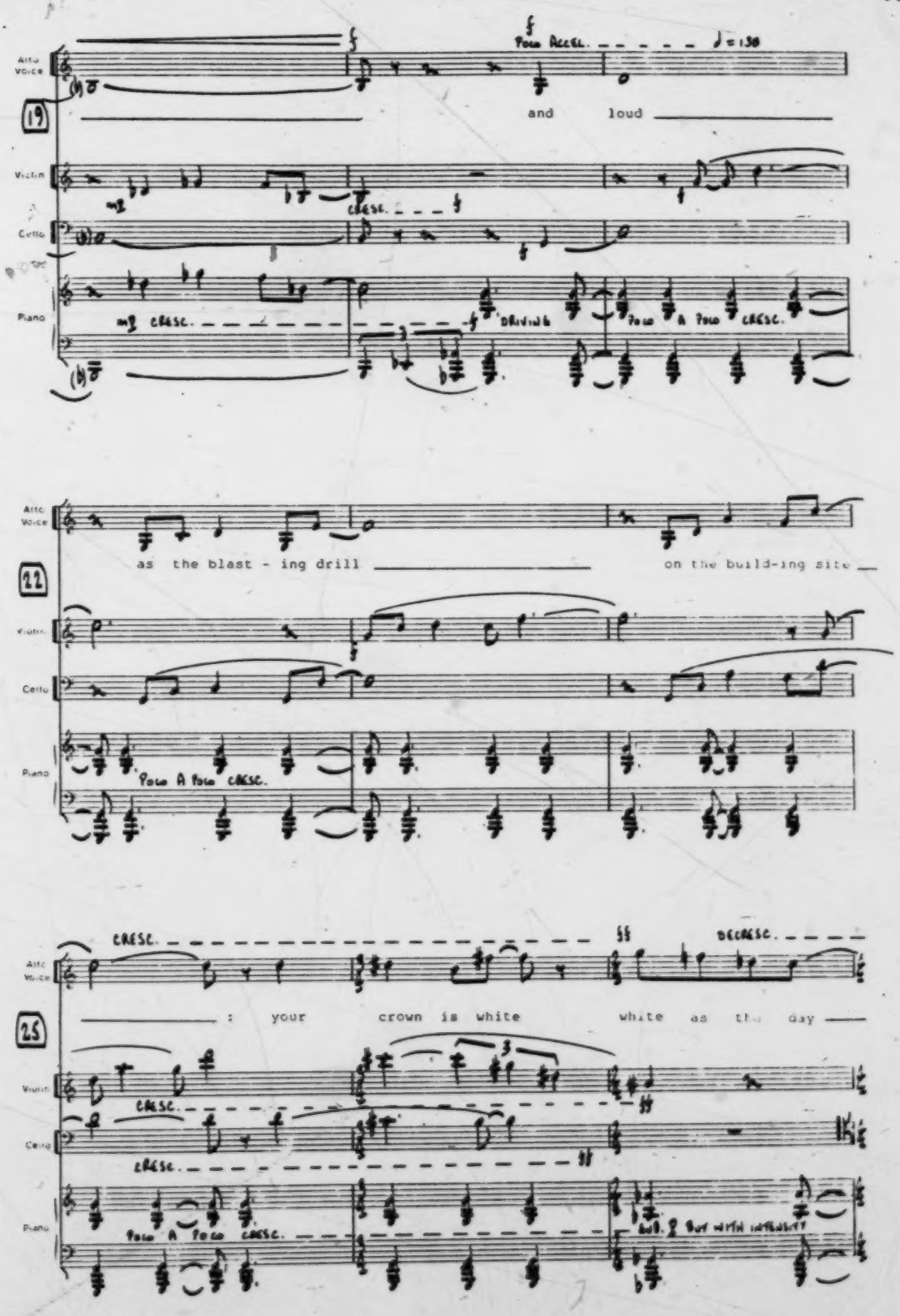

Alto Voice
13
Violin
Cello
Piano
mo - sa - ic roofs of Di - jon
preened them-selves

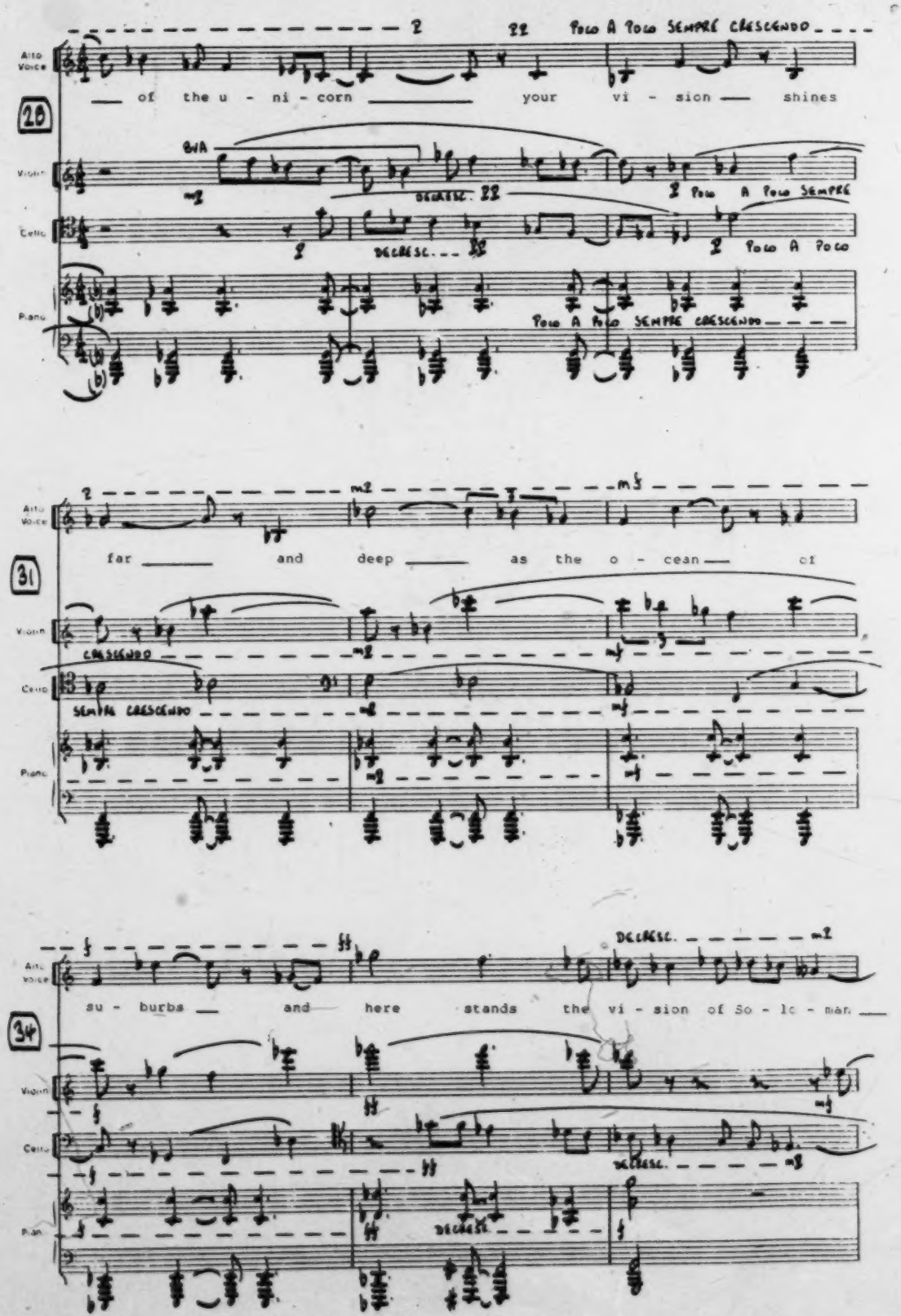

Alto Voice
16
Violin
Cello
Piano
like pea-cocks in the sun

Alto Voice
mf
of a mus - tard sum-mer
19
Violin
Cello
mf
Piano
LYRIC mf
SEMPRE STACCATO
mf LYRIC
Alto Voice
mf
CRESC.
3
DECRESC.
when Mis-ter Nov - er
walked through the gar-dens of
22
Violin
Cello
mf
Piano
mf
DECRESC.
mf
Alto Voice
Poco RALL.
France
pick-ing a flow - er here
25
Violin
LYRIC
SEMPRE STACCATO
LYRIC
Cello
Piano
SEMPRE STACCATO

Poco Accel.
CRESC.
A TEMPO
Alto Voice
step-ping on a ca - ter - pil - lar there and or - der - ing a
26
Violin
SEMPRE STACCATO
Cello
CRESC.
Piano
DELRESC.
m2
m2
doz-en es-car-gots
for din-ner
31
Violin
Cello
Piano
LYRIC
CRESC.
all for him - self
Oh
Mis - ter
34
Violin
Cello
Piano
CRESC. POCO A POCO

Alto Voice
Nev - er
Poco Accel.
Sud-den-ly the street grows dark
38
Violin
Cello
Arco
Lyric
Piano
Alto Voice
the stones wi-ther
the air falls hea-vi-ly
41
Violin
Cello
Piano
cresc.
Poco a Poco
Poco Accel.
cresc.
Alto Voice
I choke
on es - car - gots
44
Violin
Cello
Piano
cresc.

LARGO
♩=64
MYSTERIOSO
Alto Voice
You
are the baf-fled mild glance
1
Violin
MYSTERIOSO
LYRIC
Cello
MYSTERIOSO - PEDANTE
Piano
MYSTERIOSO
Alto Voice
Chek-hov gave
ov-er his spec-ta - cles
4
Violin
Cello
Piano
ACCEL.
Alto Voice
in his house in Mos - cow
ACCEL.
full of Au-gust sun-light
7
Violin
Cello
Piano

Alto Voice
9
sit-ting at his cher-ry-wood desk
un-der phot - o - graphs
Violin
Cello
Piano
mf DECRESC.

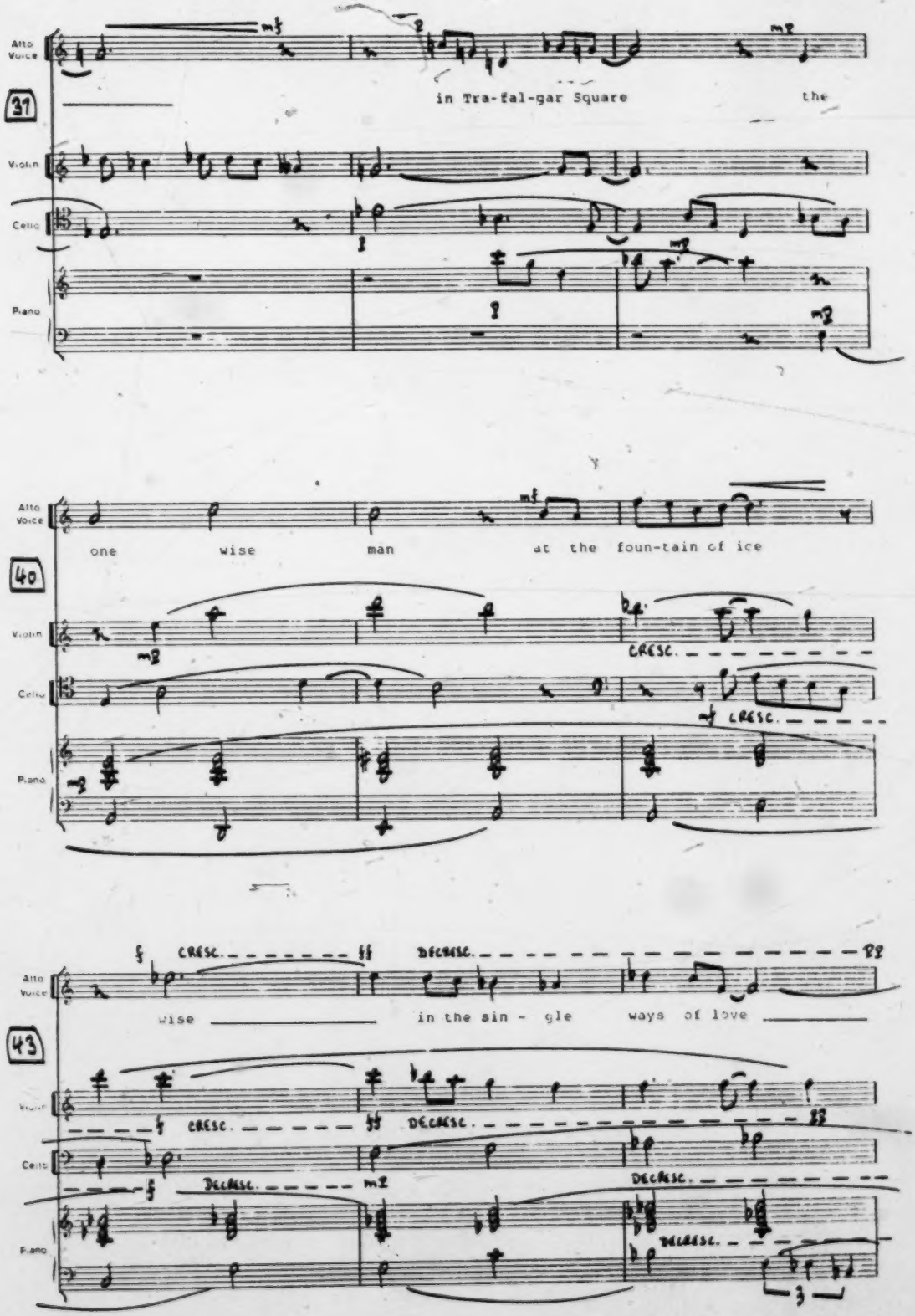
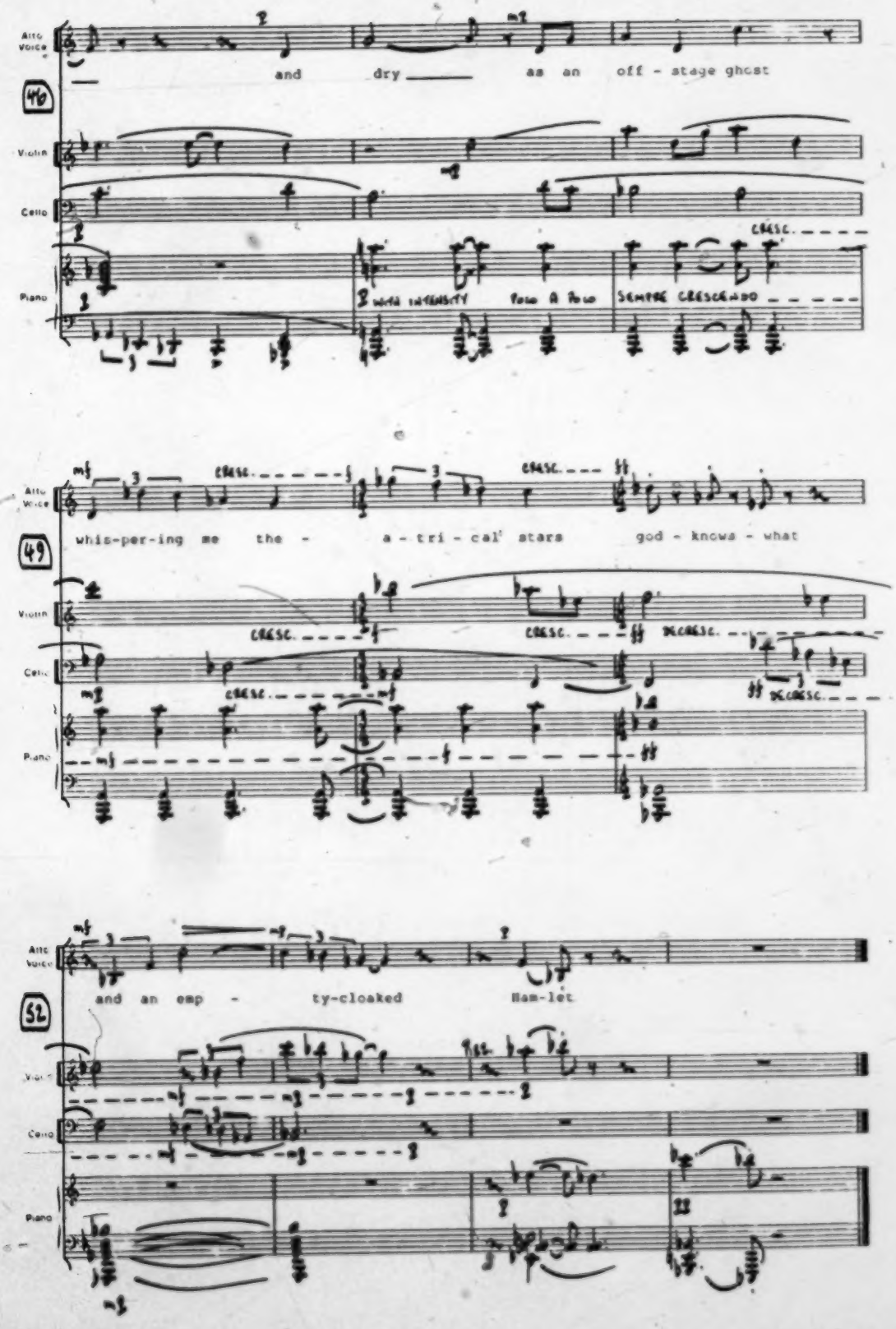
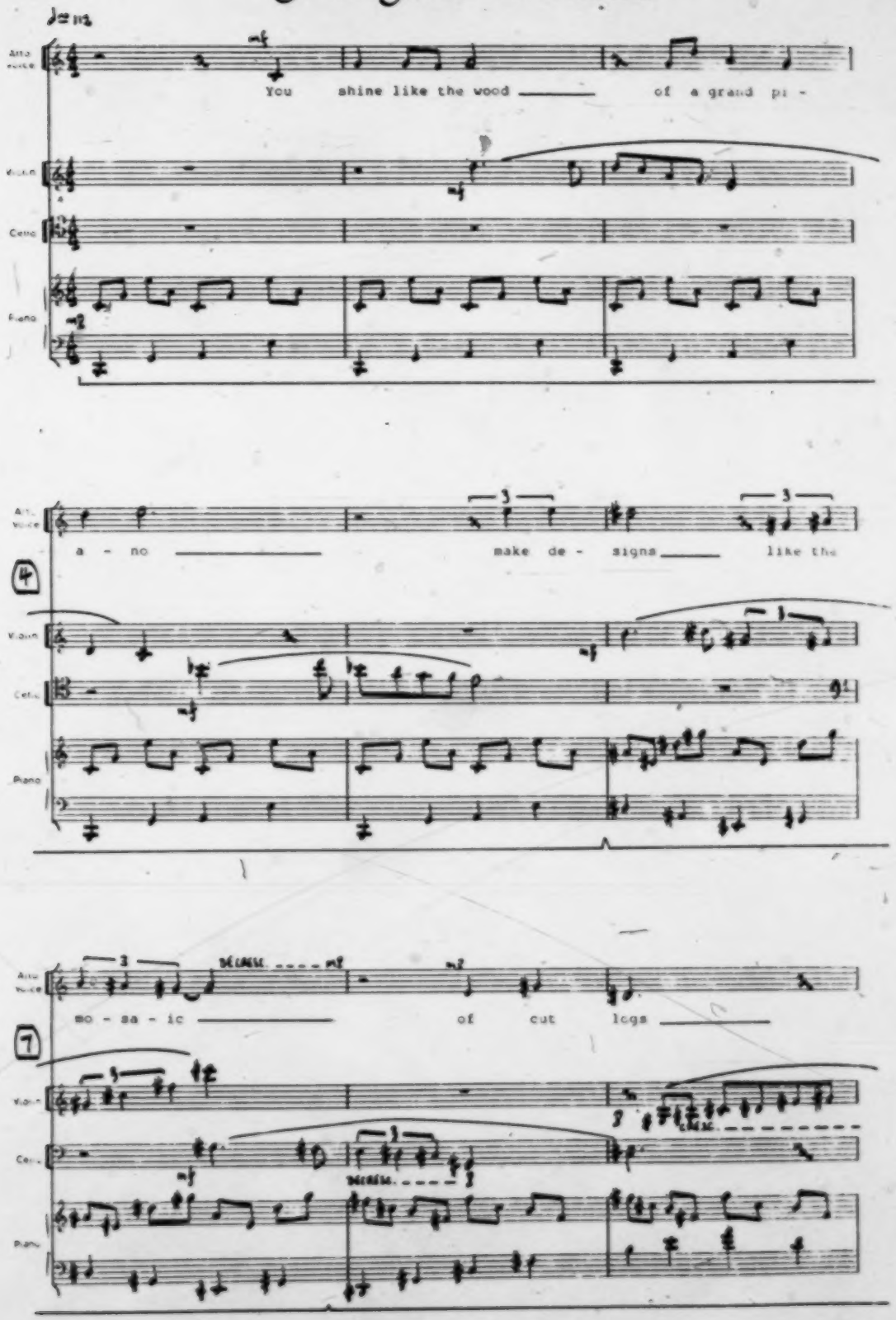

Alto Voice
11
of Ol-ga Mar-ie and broth-er Mi-chael
writ-ing un-der the breath of their
Violin
Cello
Piano
DECRESC.

Alto Voice
13
tu-ber-cu-lo-sis
on fair - ly good terms
with
Violin
Cello
Piano
DECRESC.

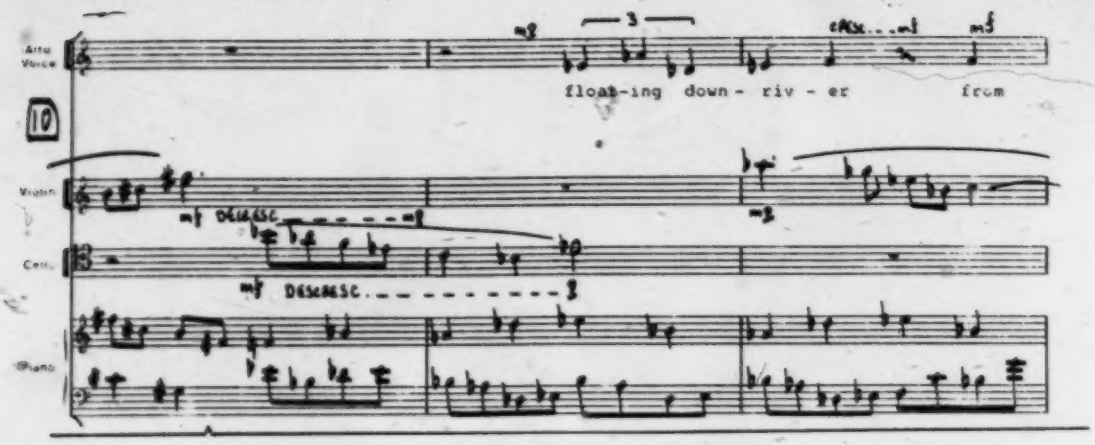
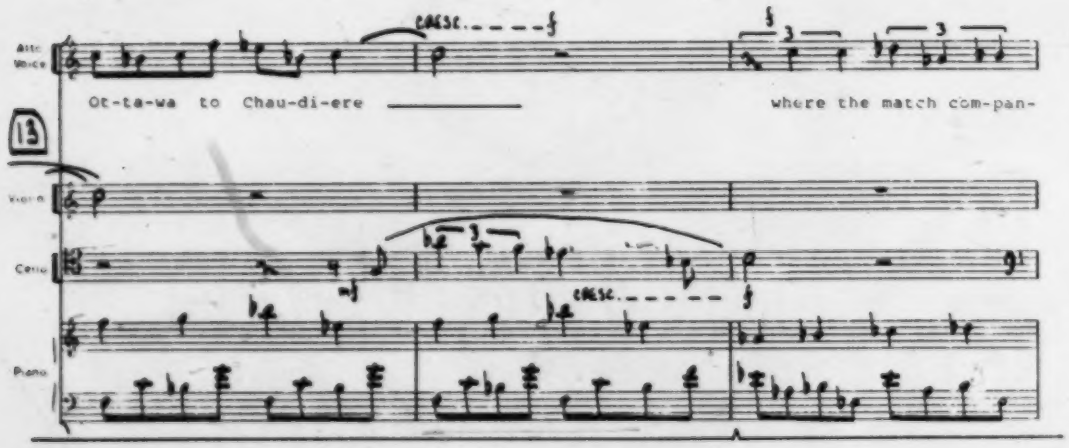
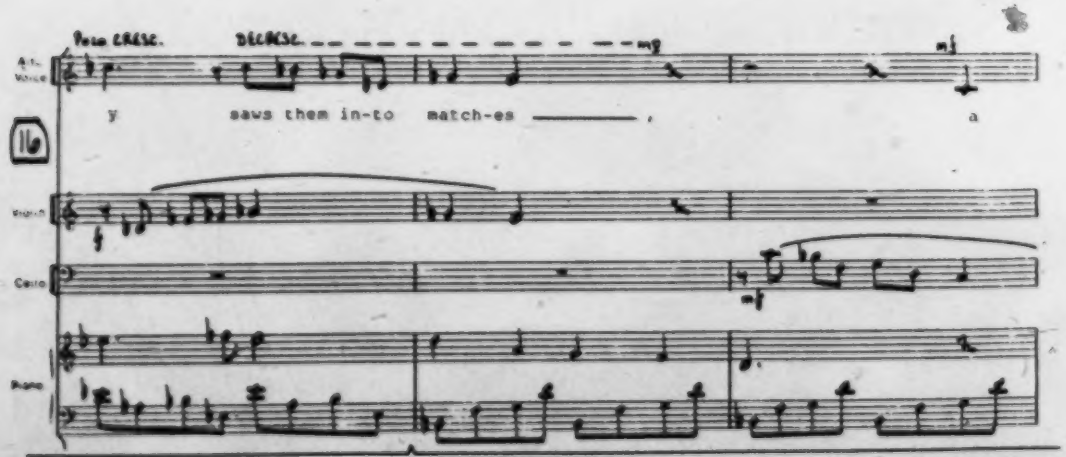
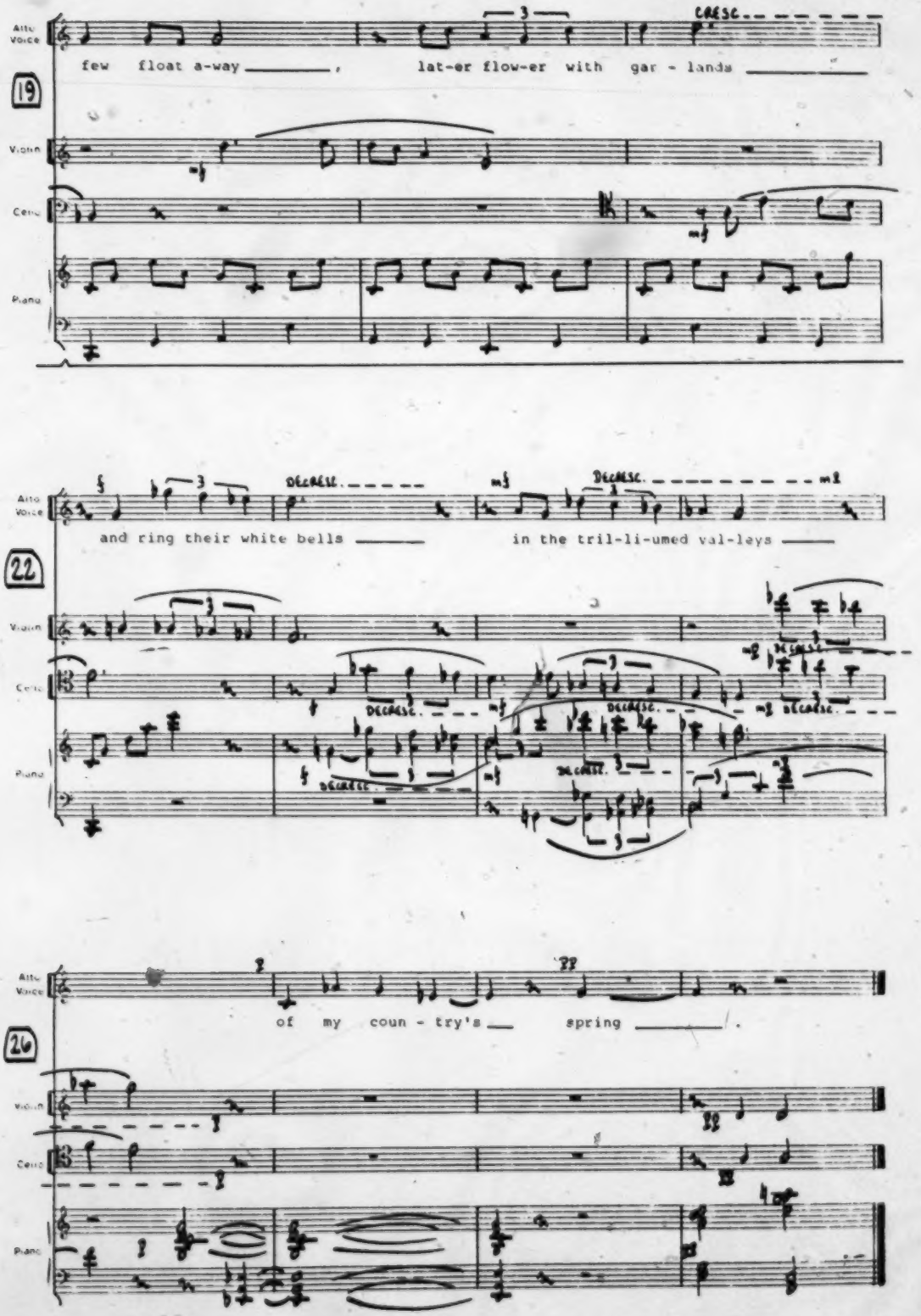

Alto Voice
death
Violin
PEDALE MYSTERIOSO
Cello
Piano
LET VIBRATE TO SILENCE

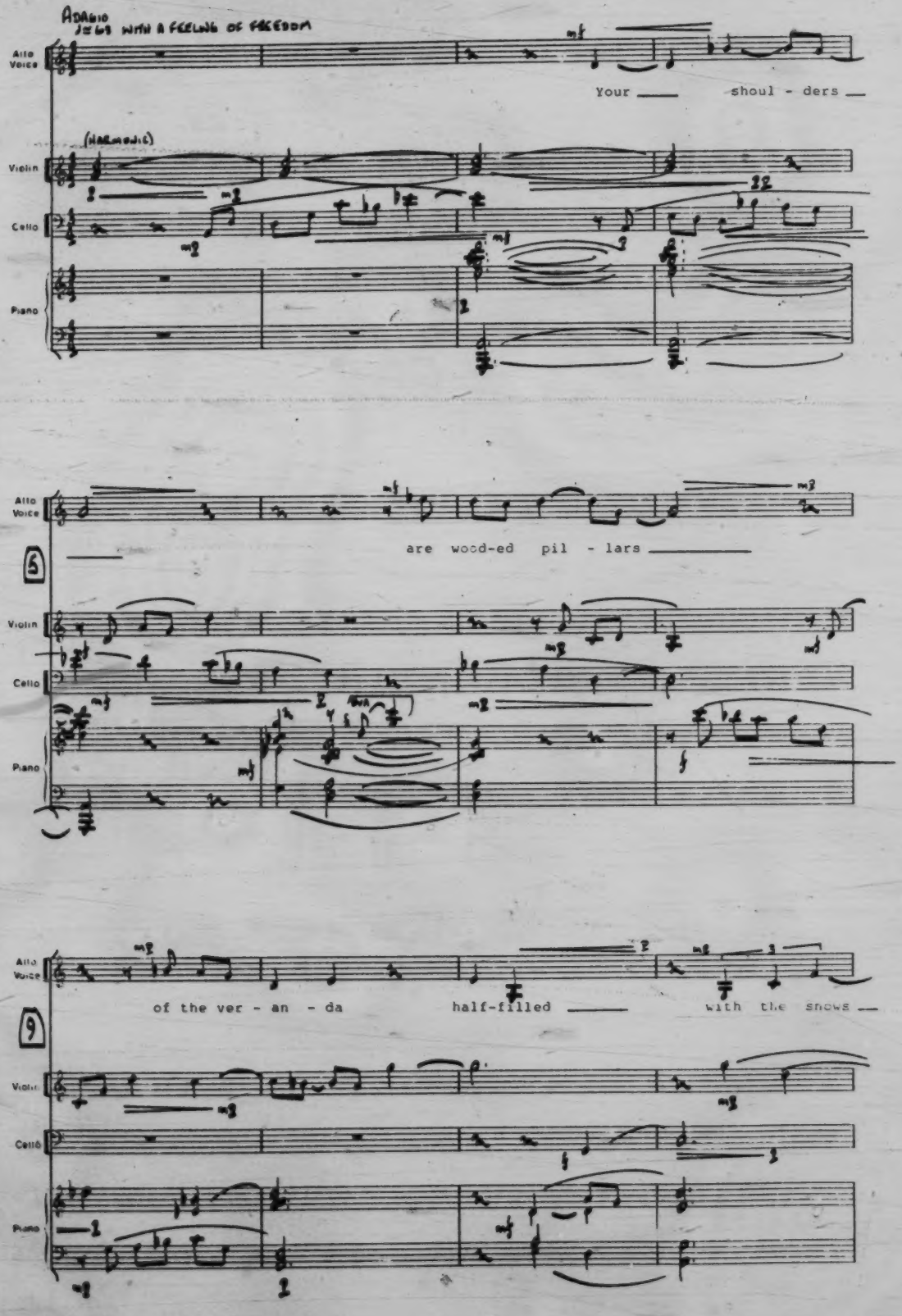
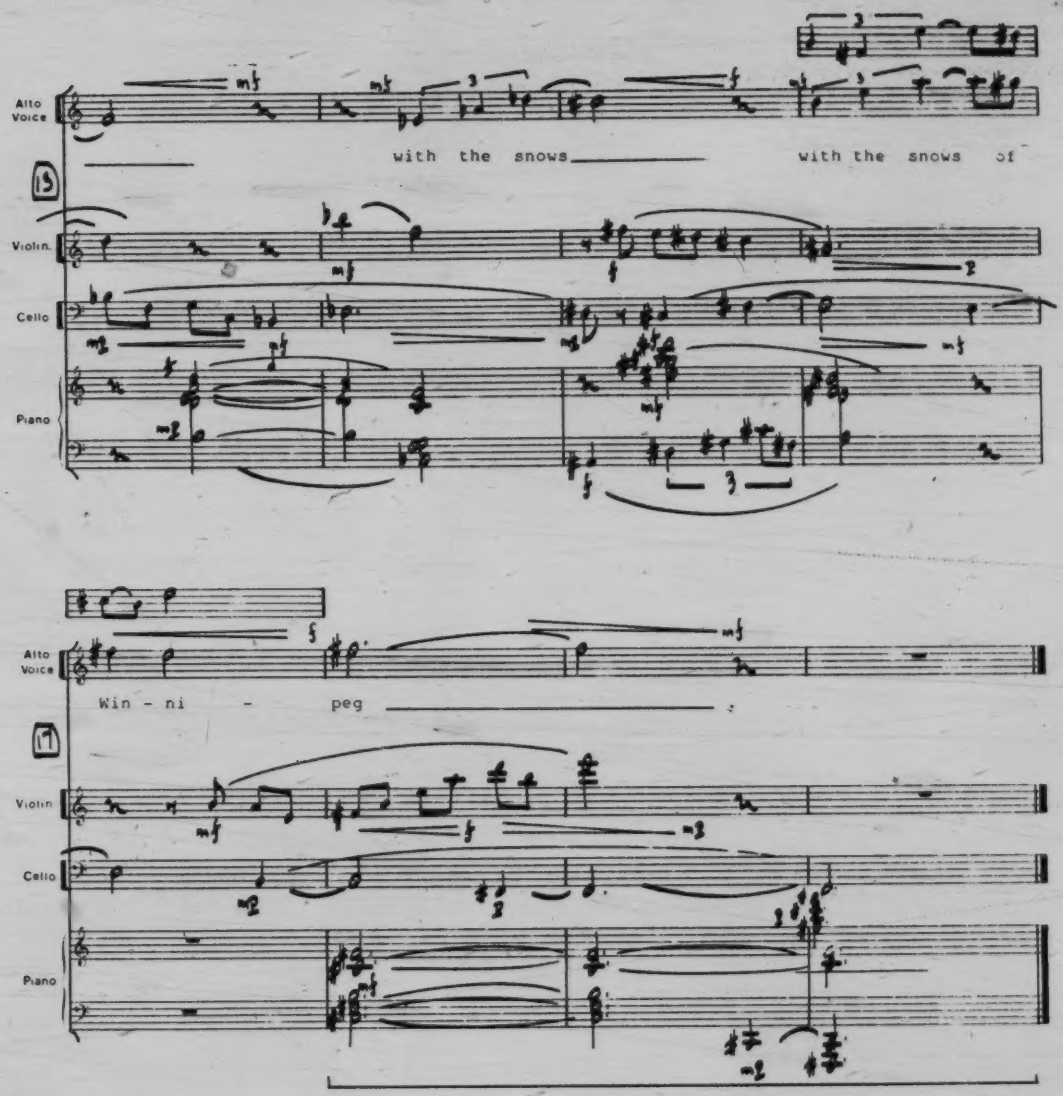
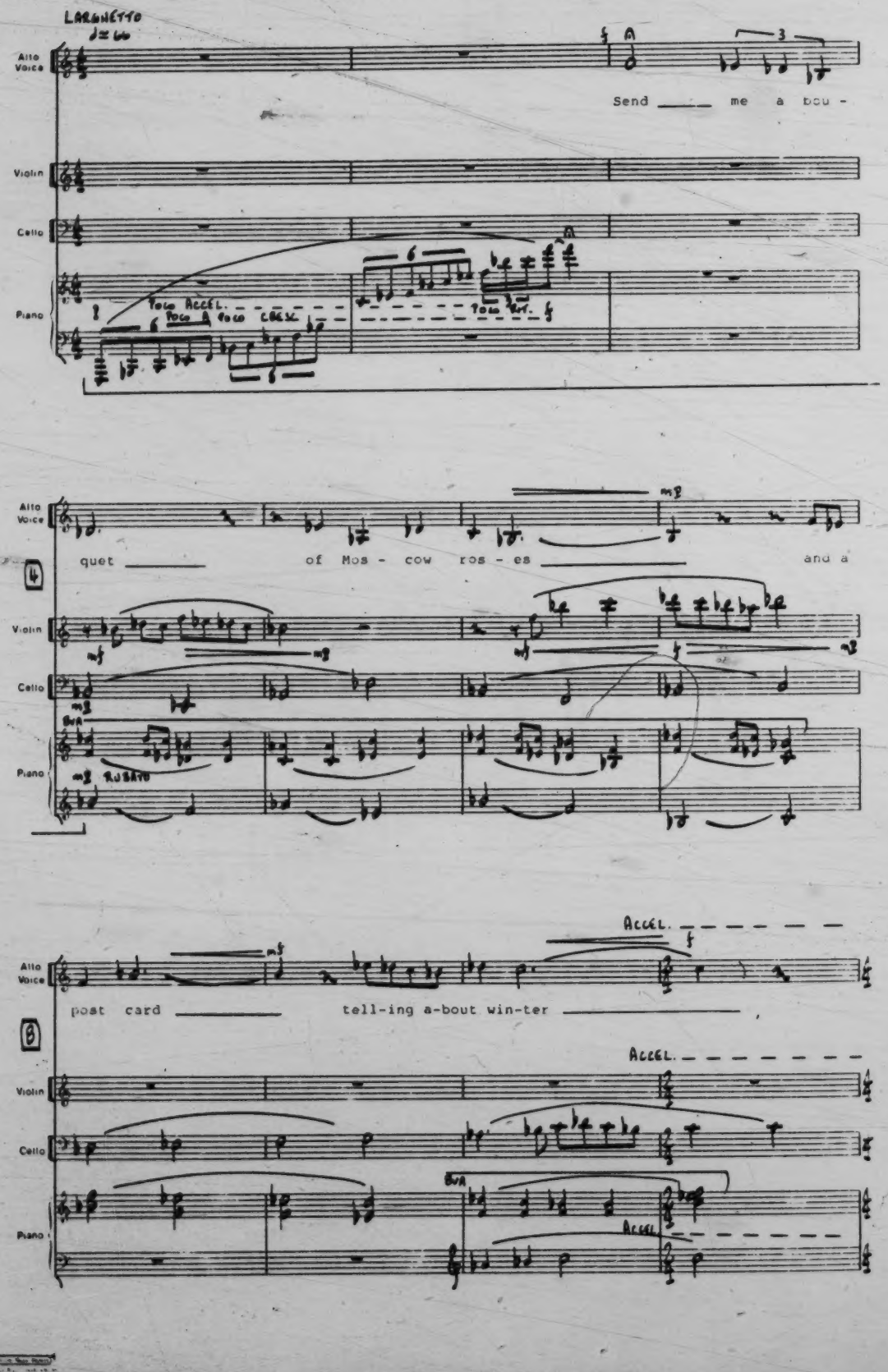
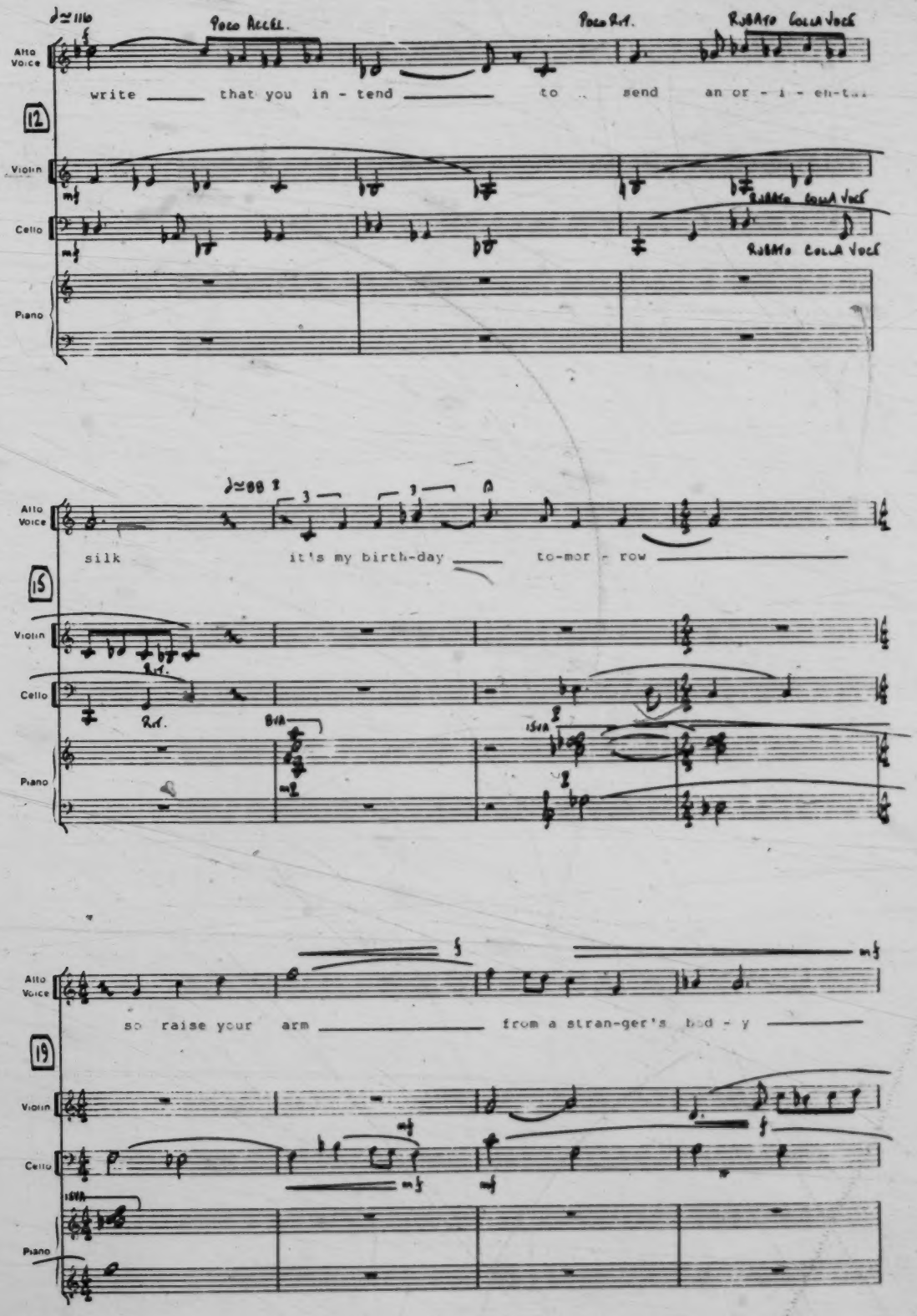
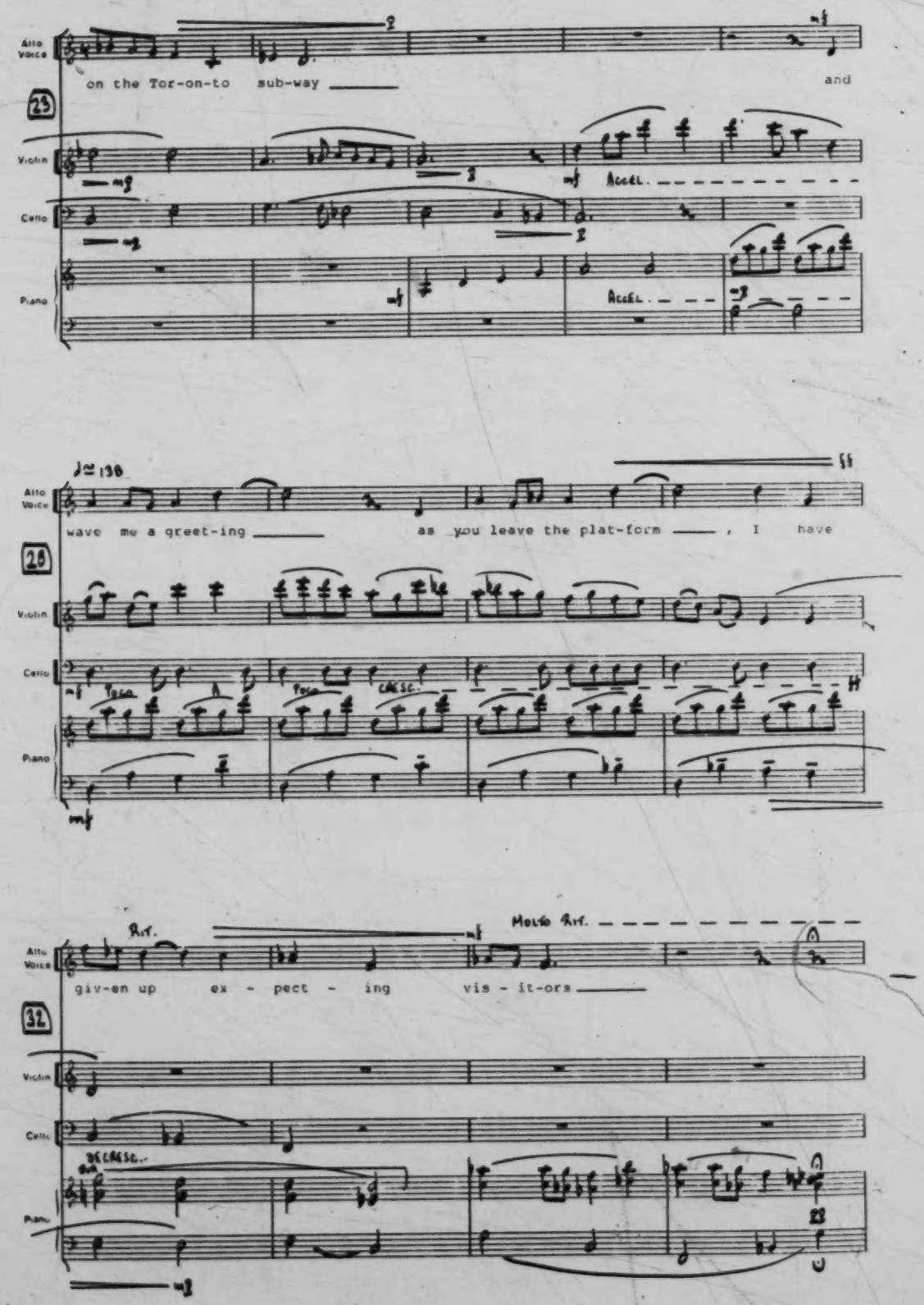
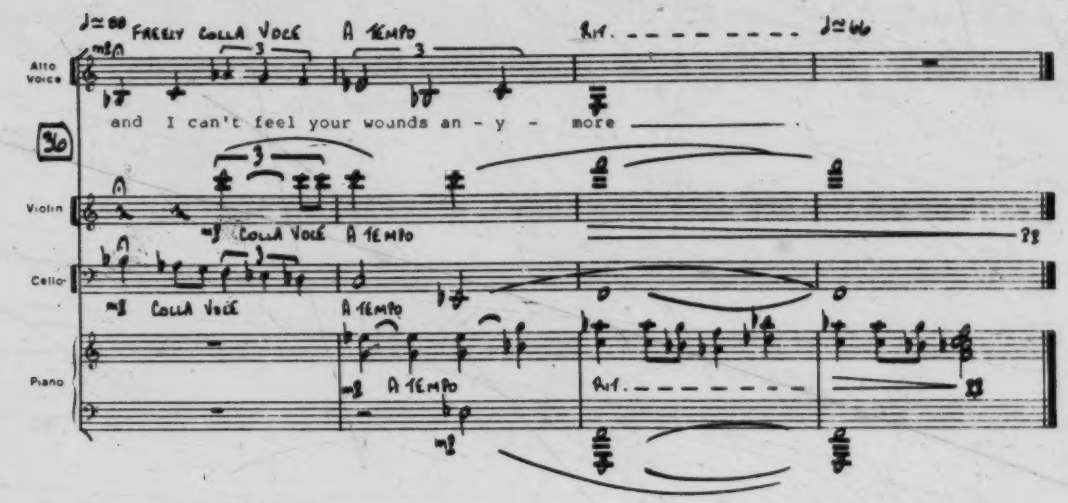
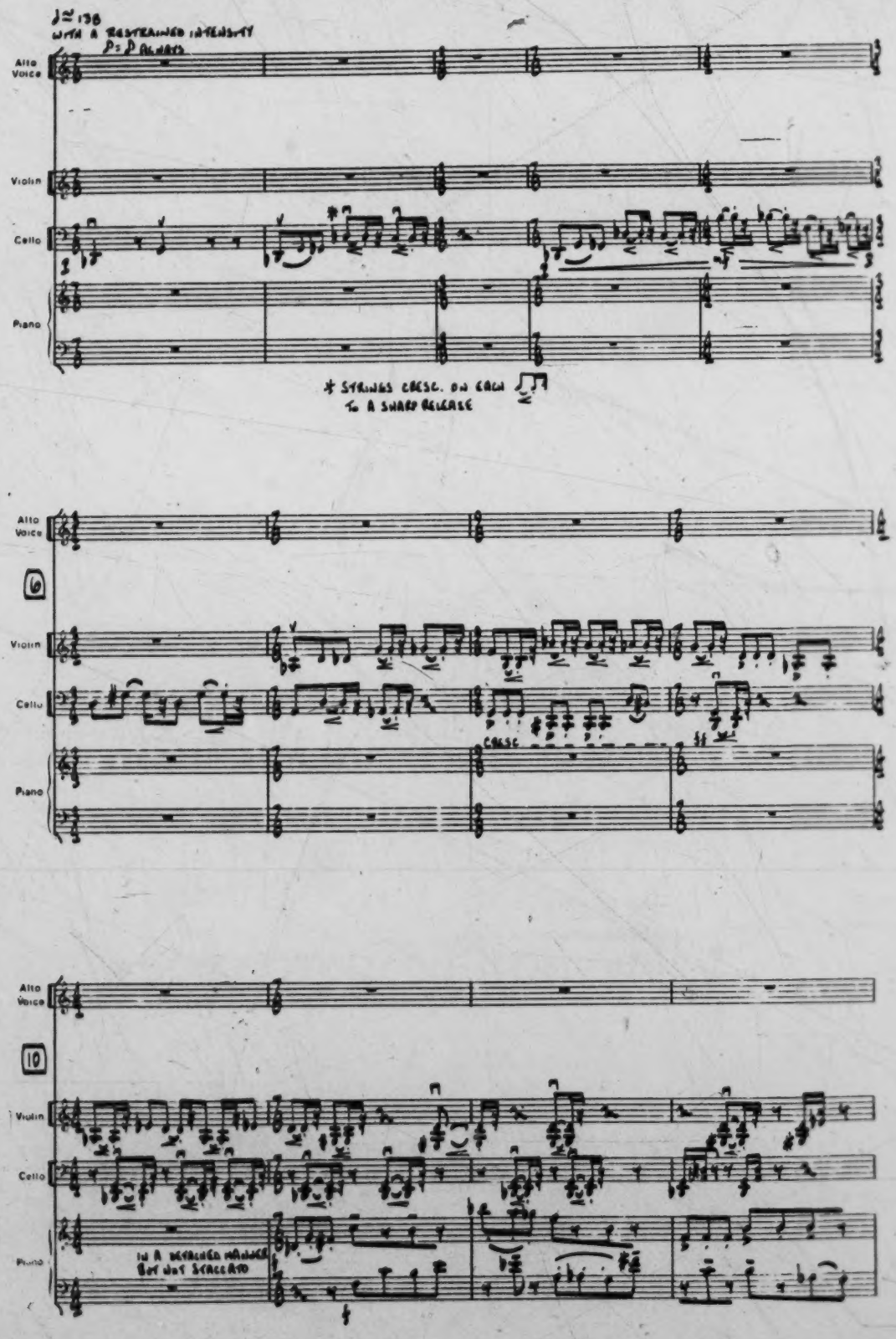
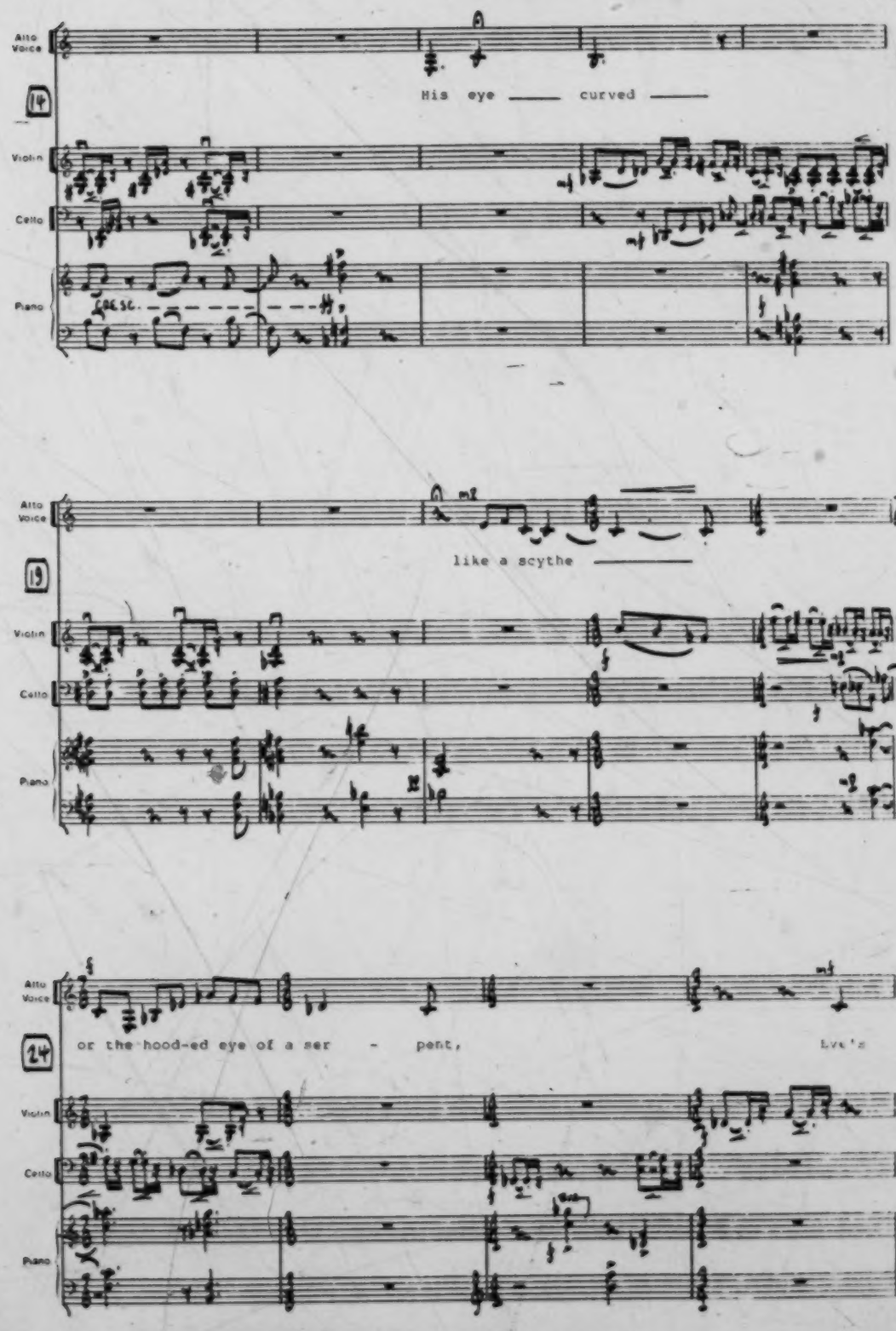
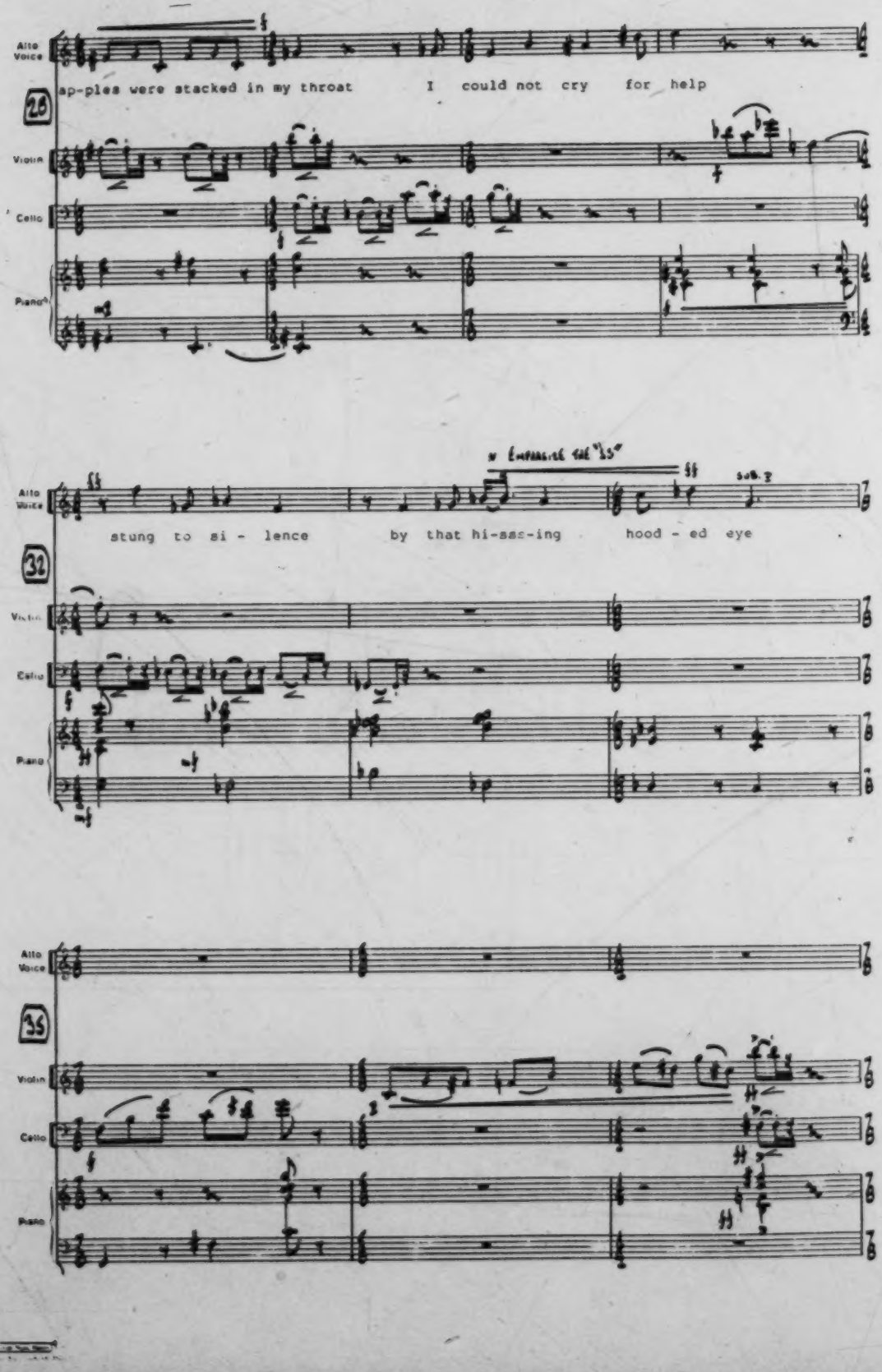
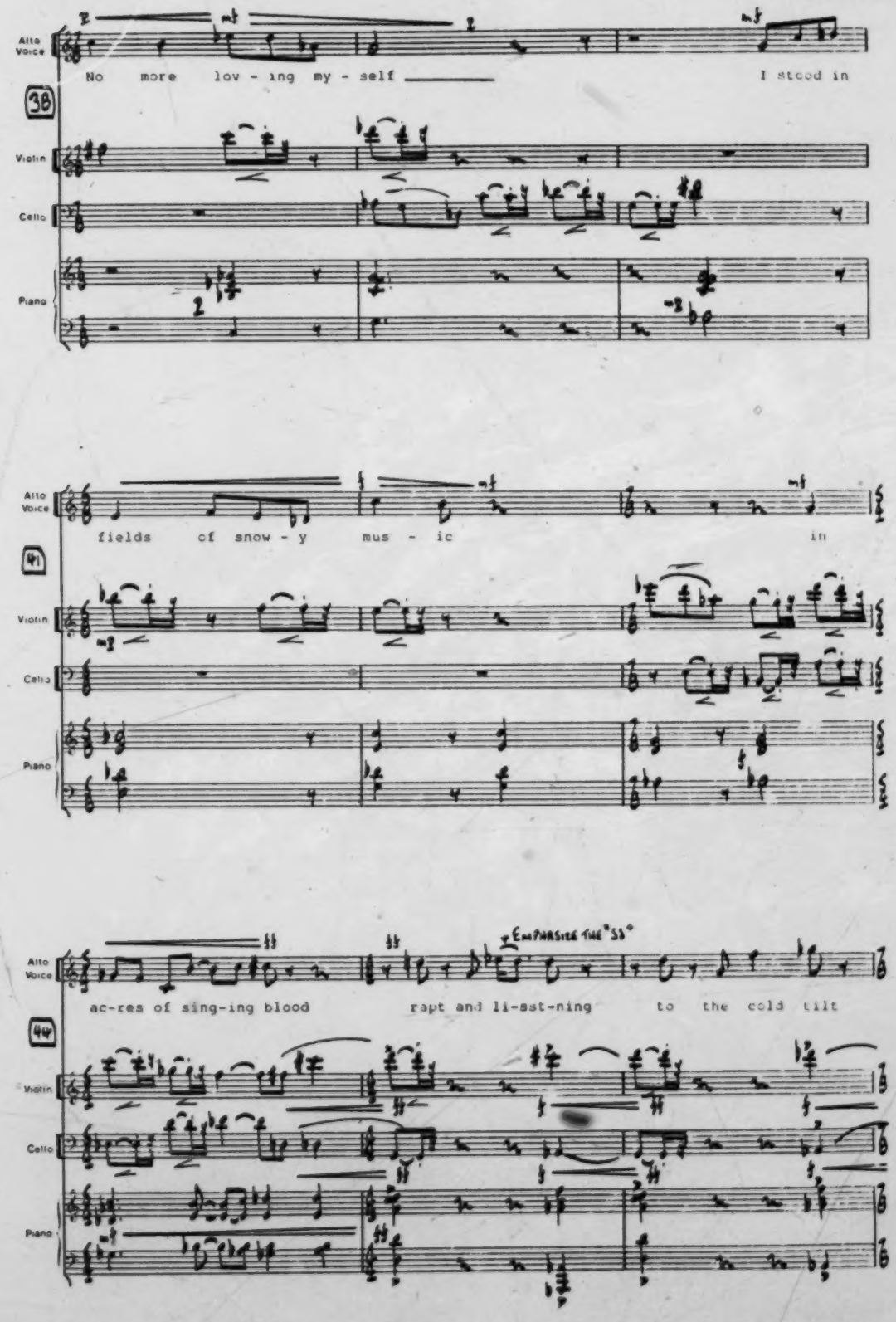
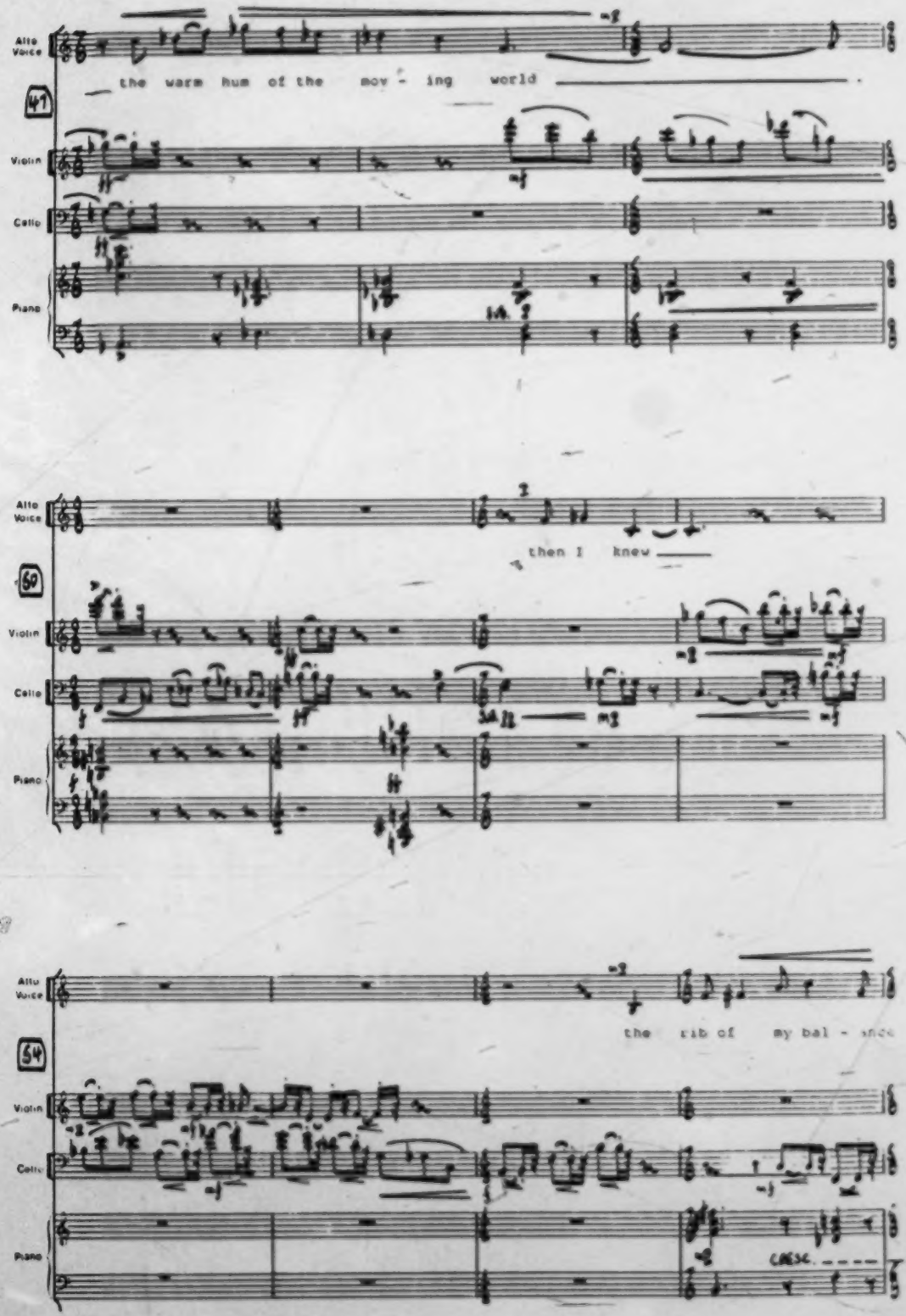
7. Mister Never in London

Alto Voice
Violin
Cello
Piano
10
say - ing you are bea - ti - ful as the Lon-don night
13
var - i - ous as the cre-nel-lat-ed
16
chim - neys ris - ing cut of soot and smoke

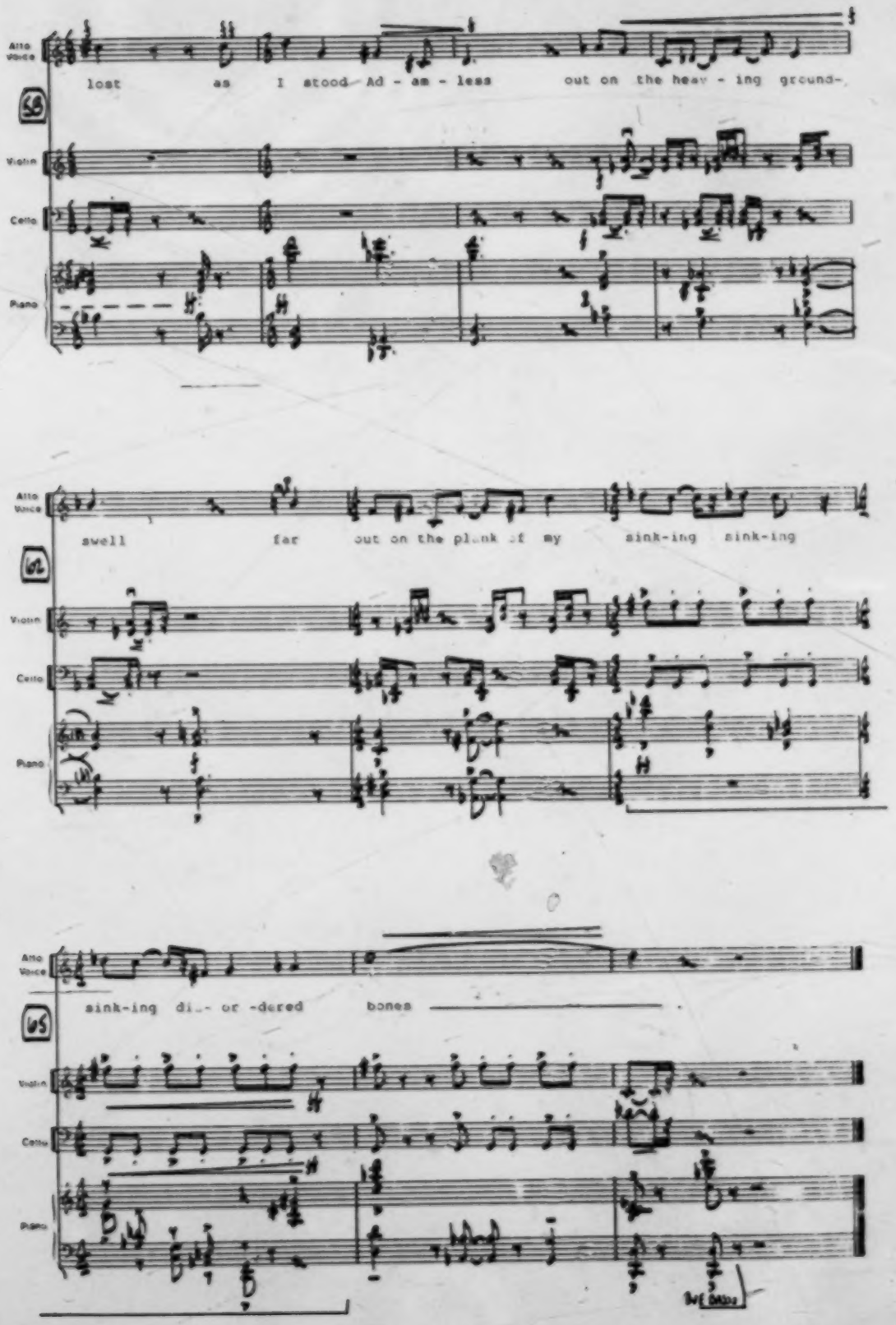
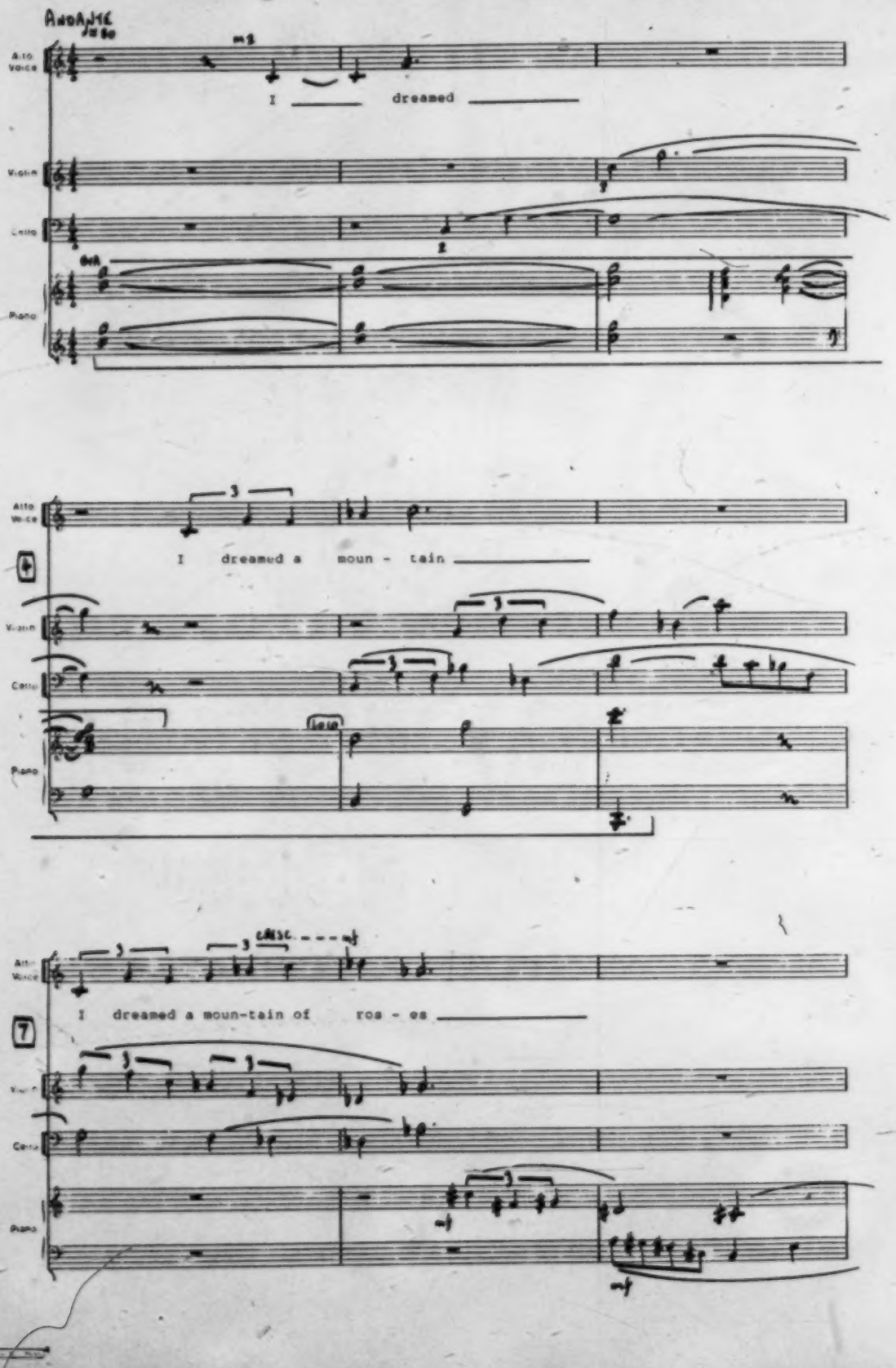
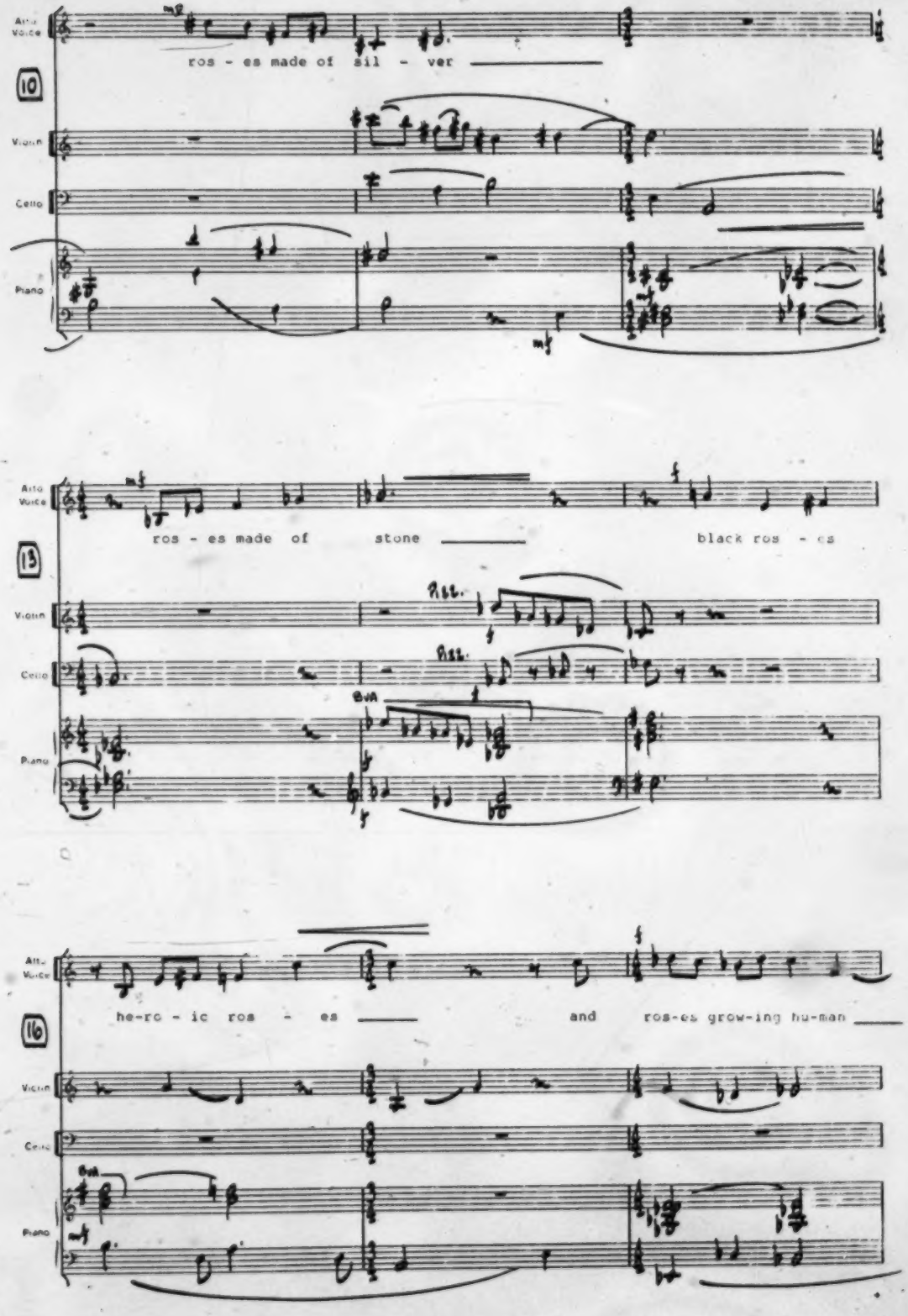
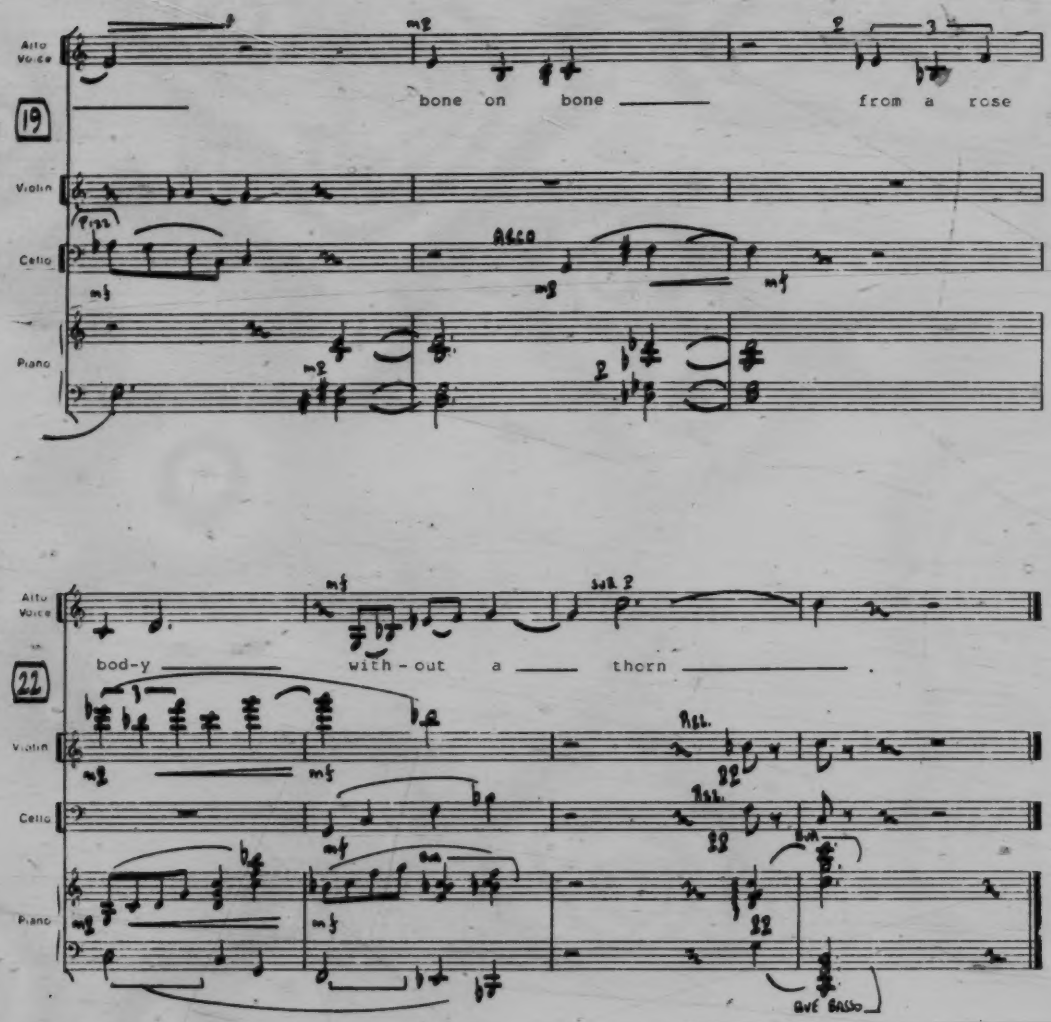

Alto Voice
19
Violin
Cello
Piano
Poco Accel.
♩=130
and loud
cresc.
mf cresc.
Dividi b
Poco A Poco cresc.
22
as the blast - ing drill
on the build-ing site
Poco A Poco cresc.
25
cresc.
decresc.
: your crown is white white as the day
cresc.
cresc.
Poco A Poco cresc.
Sul G But with intensity

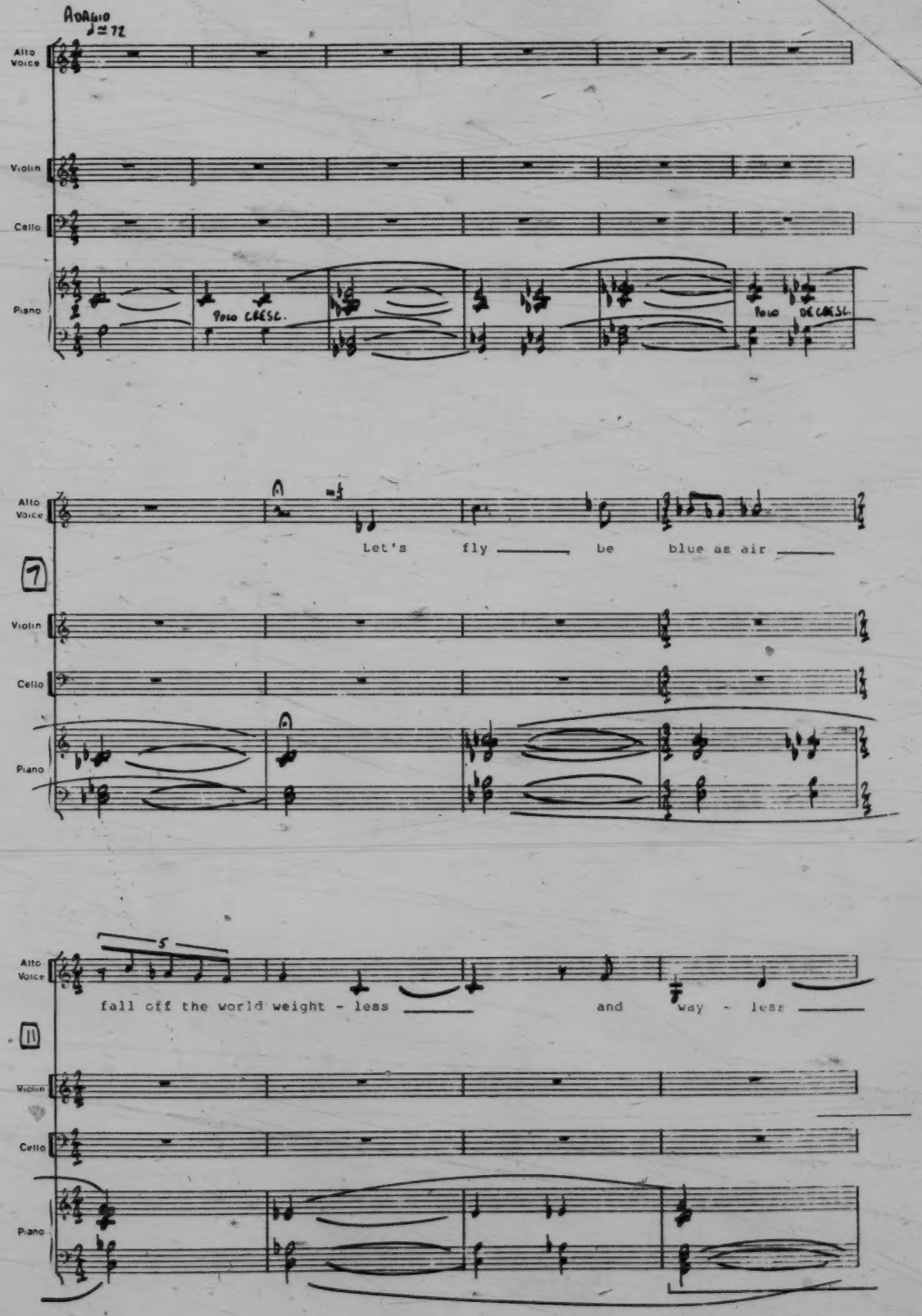
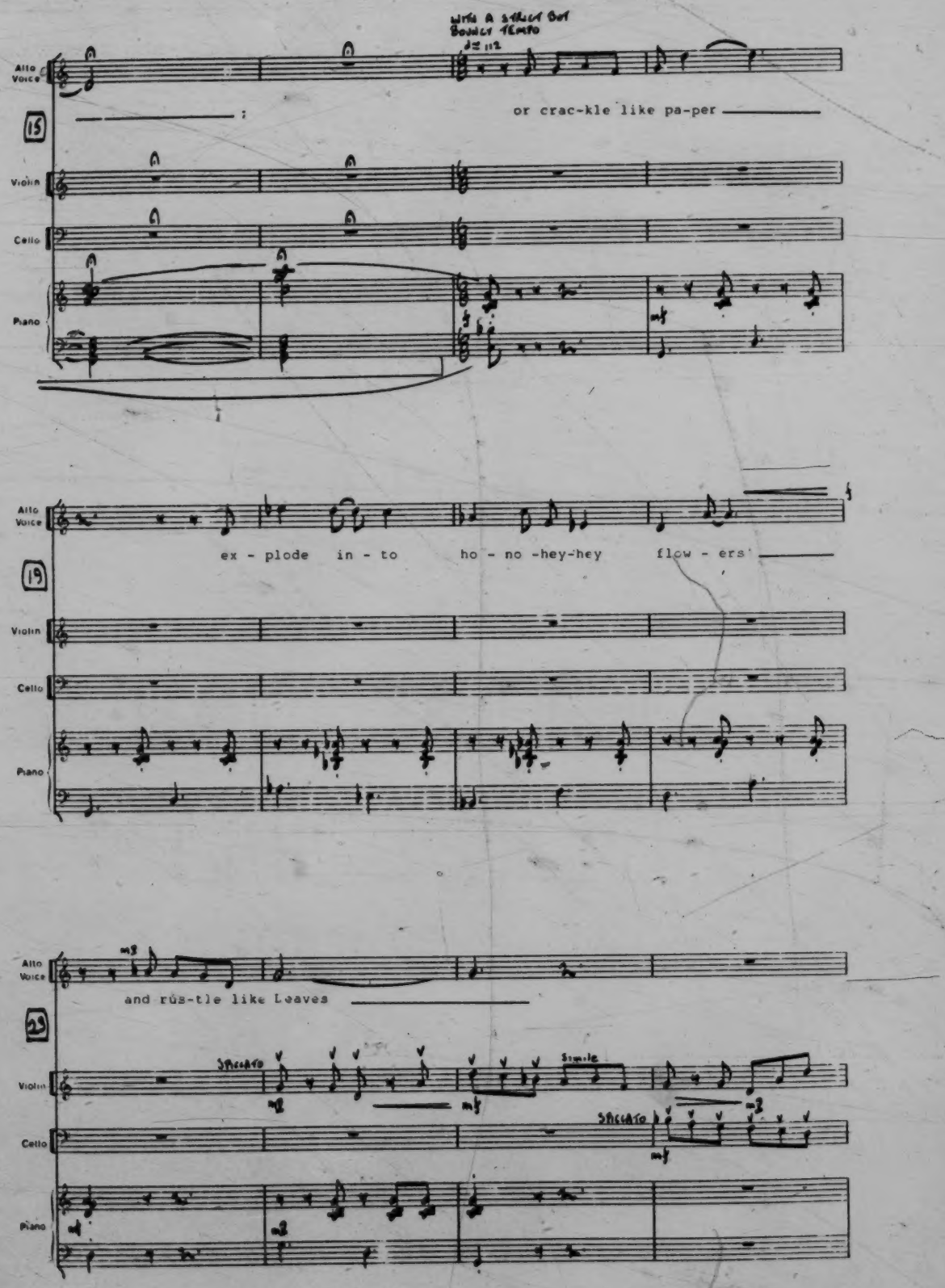
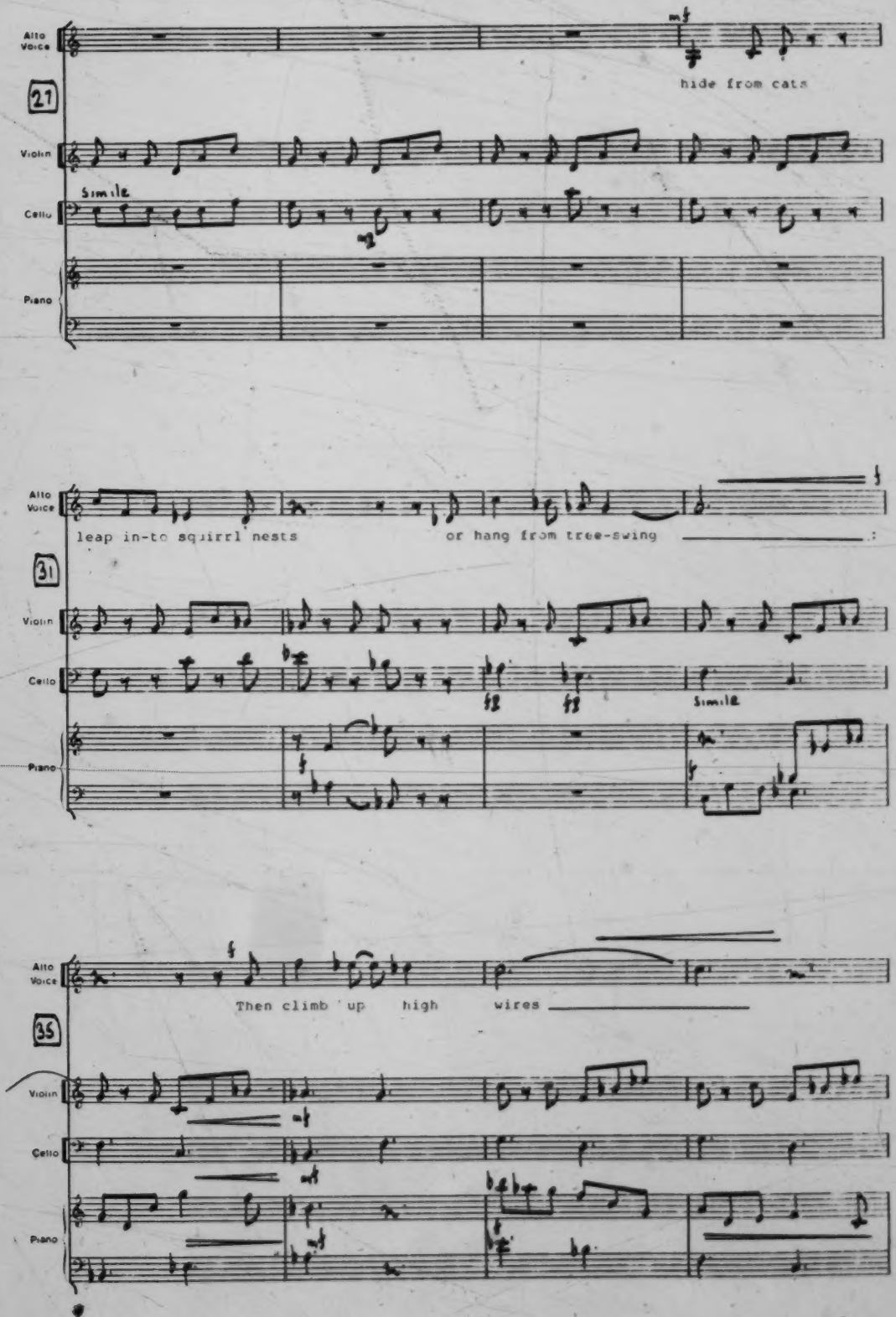
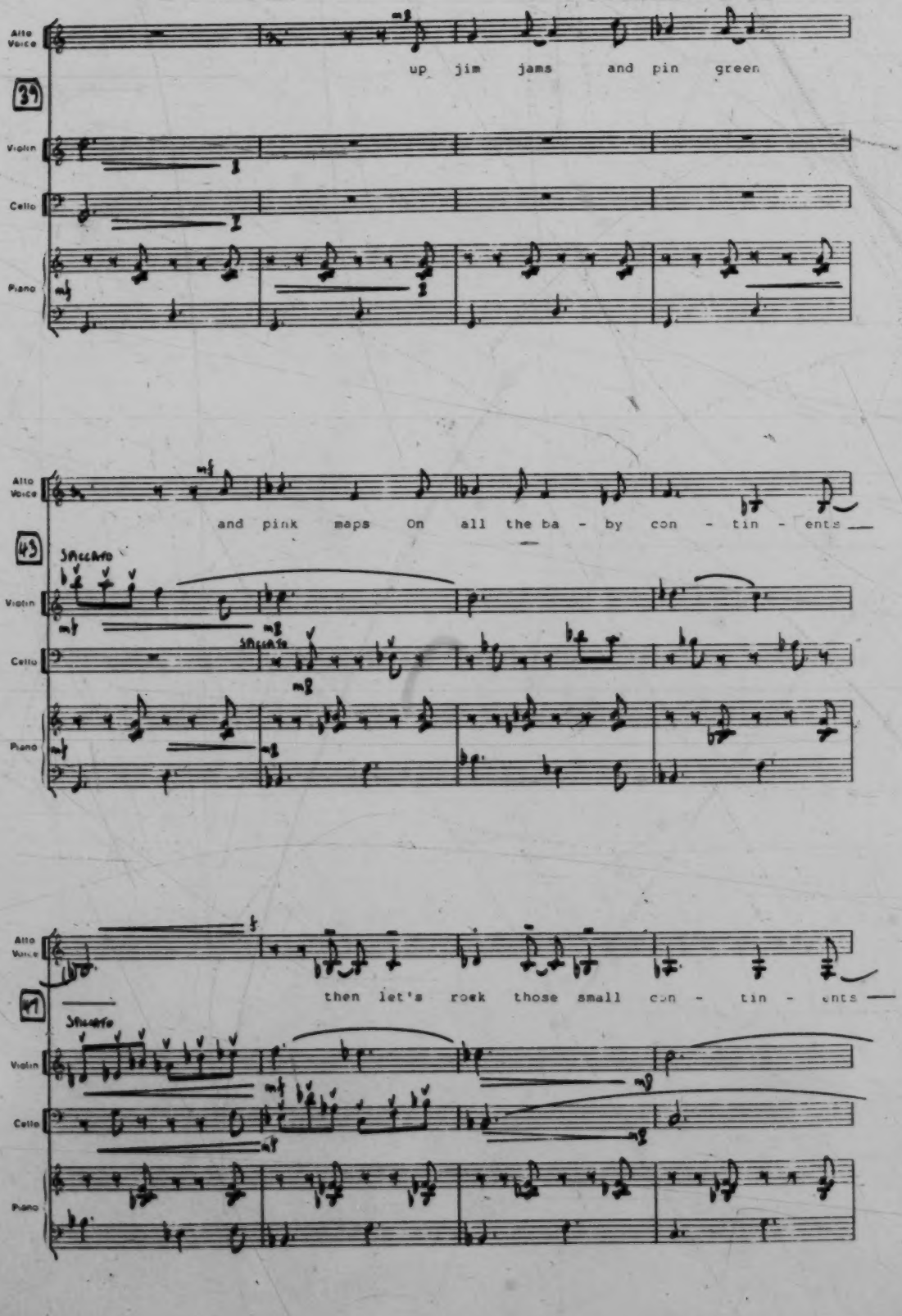
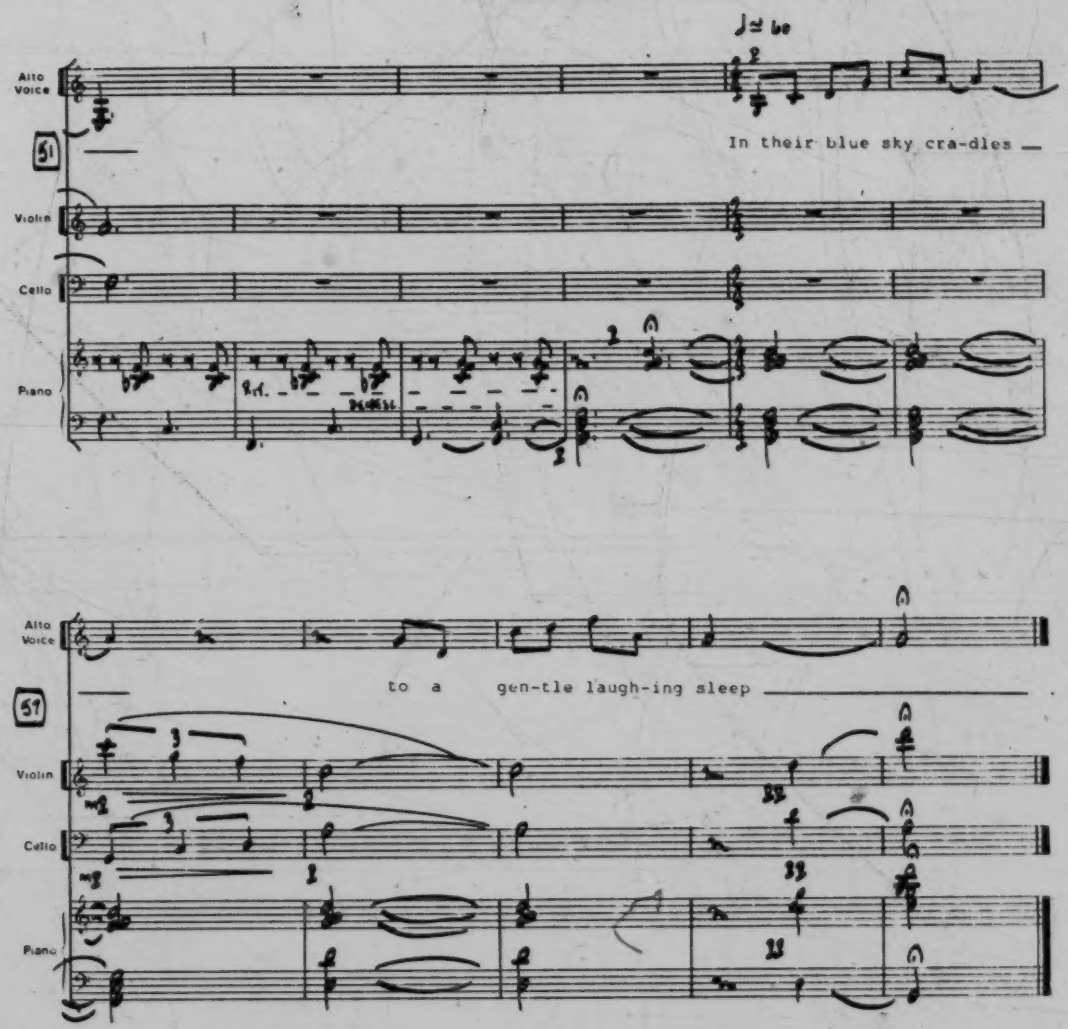
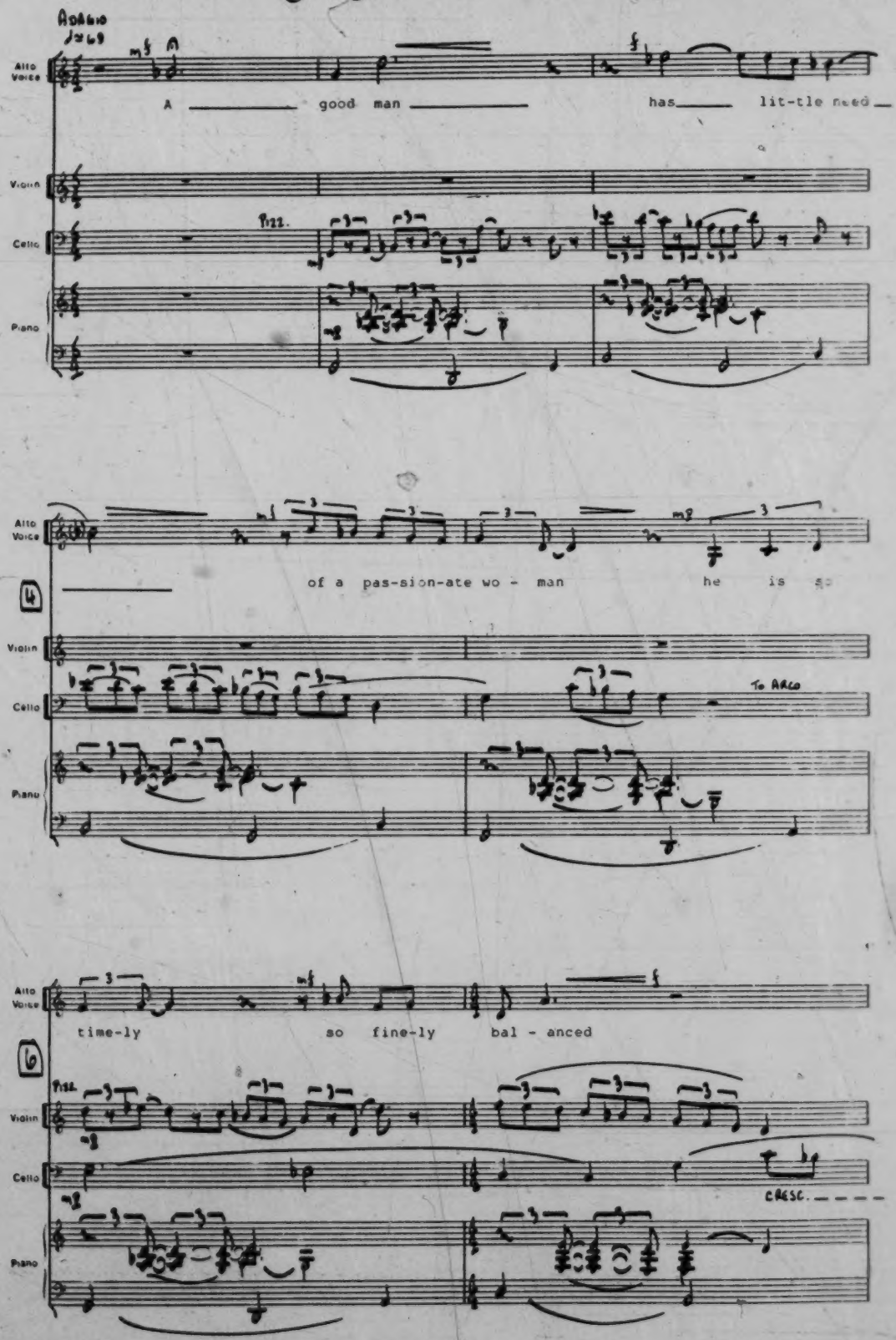
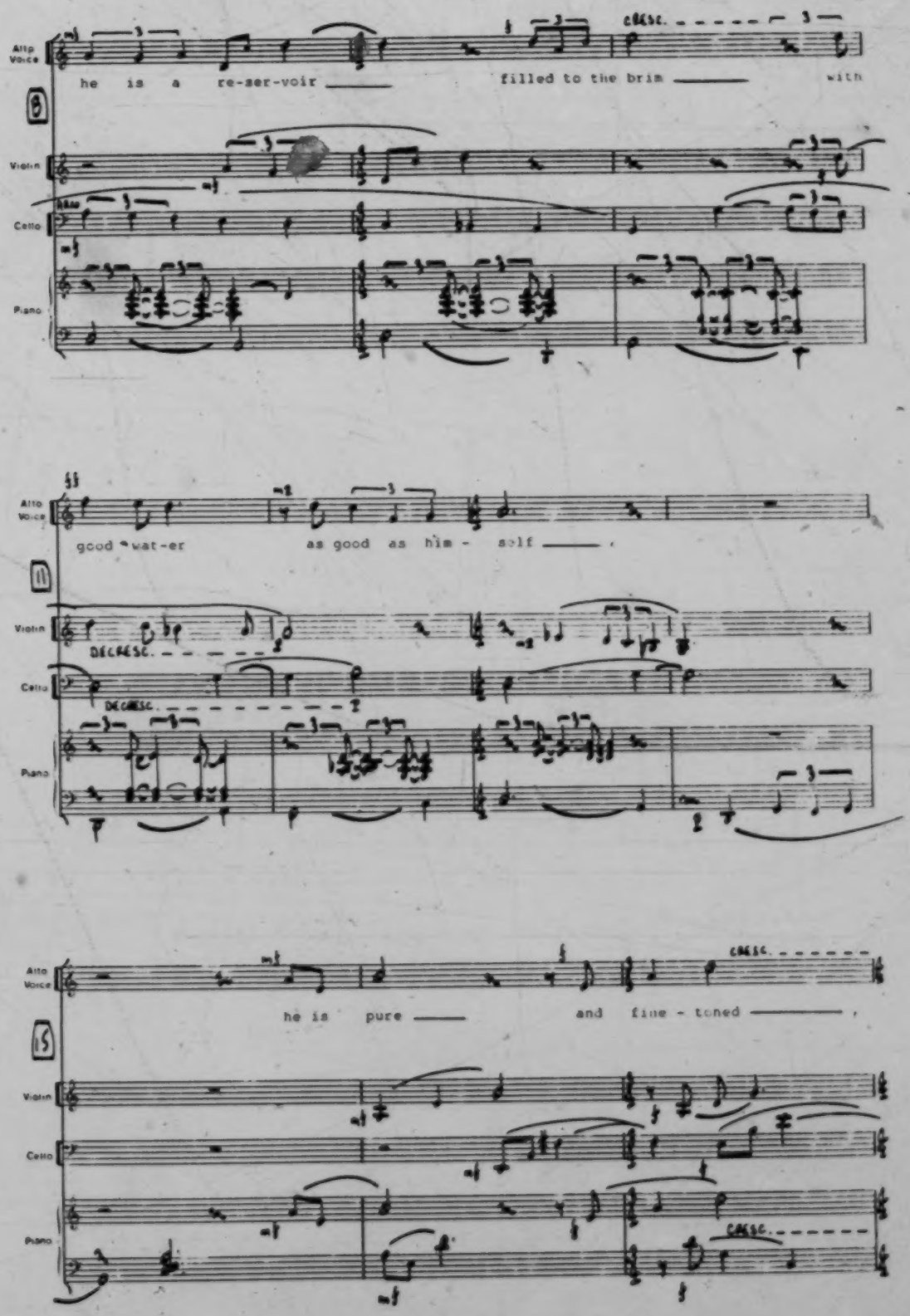
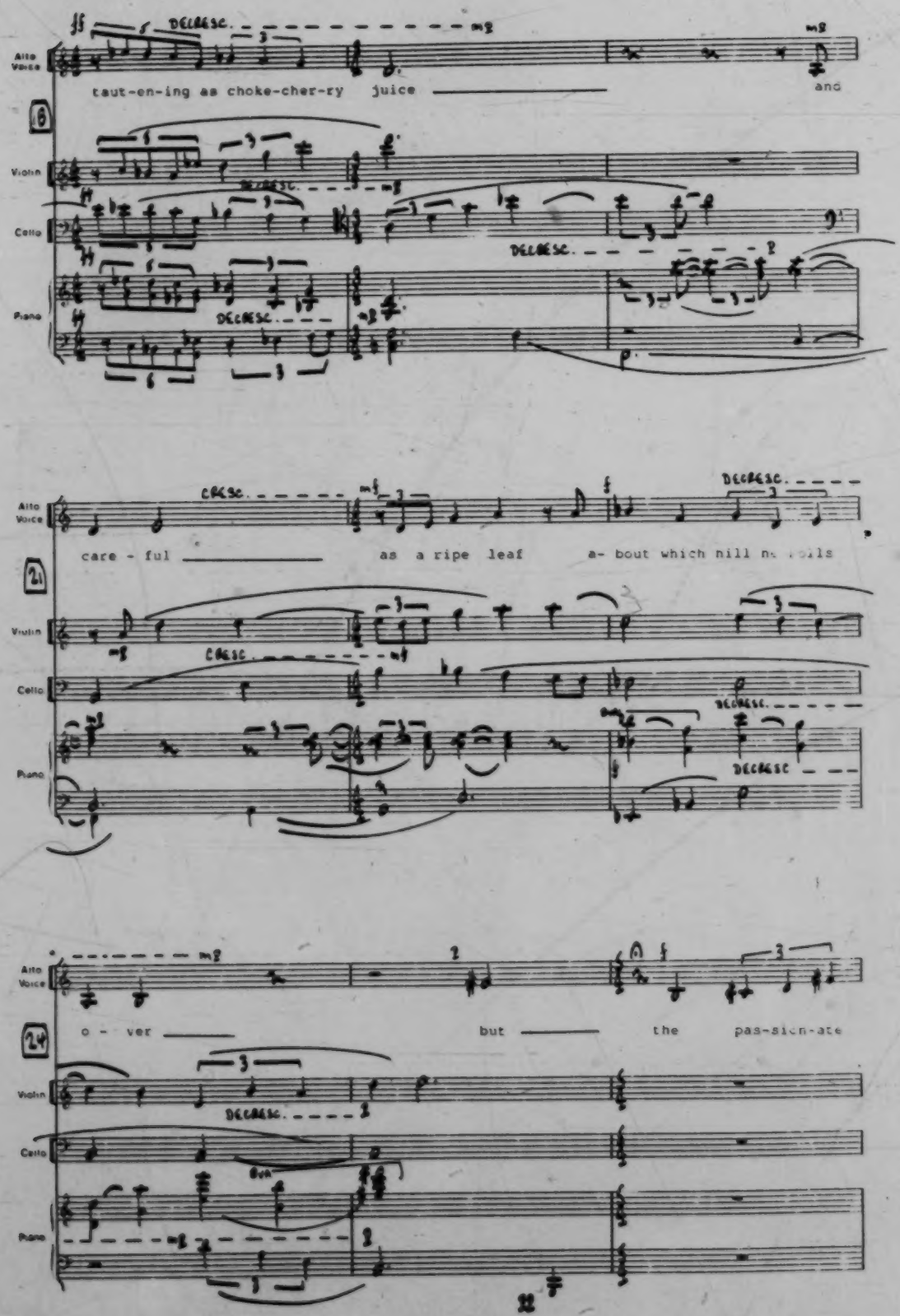
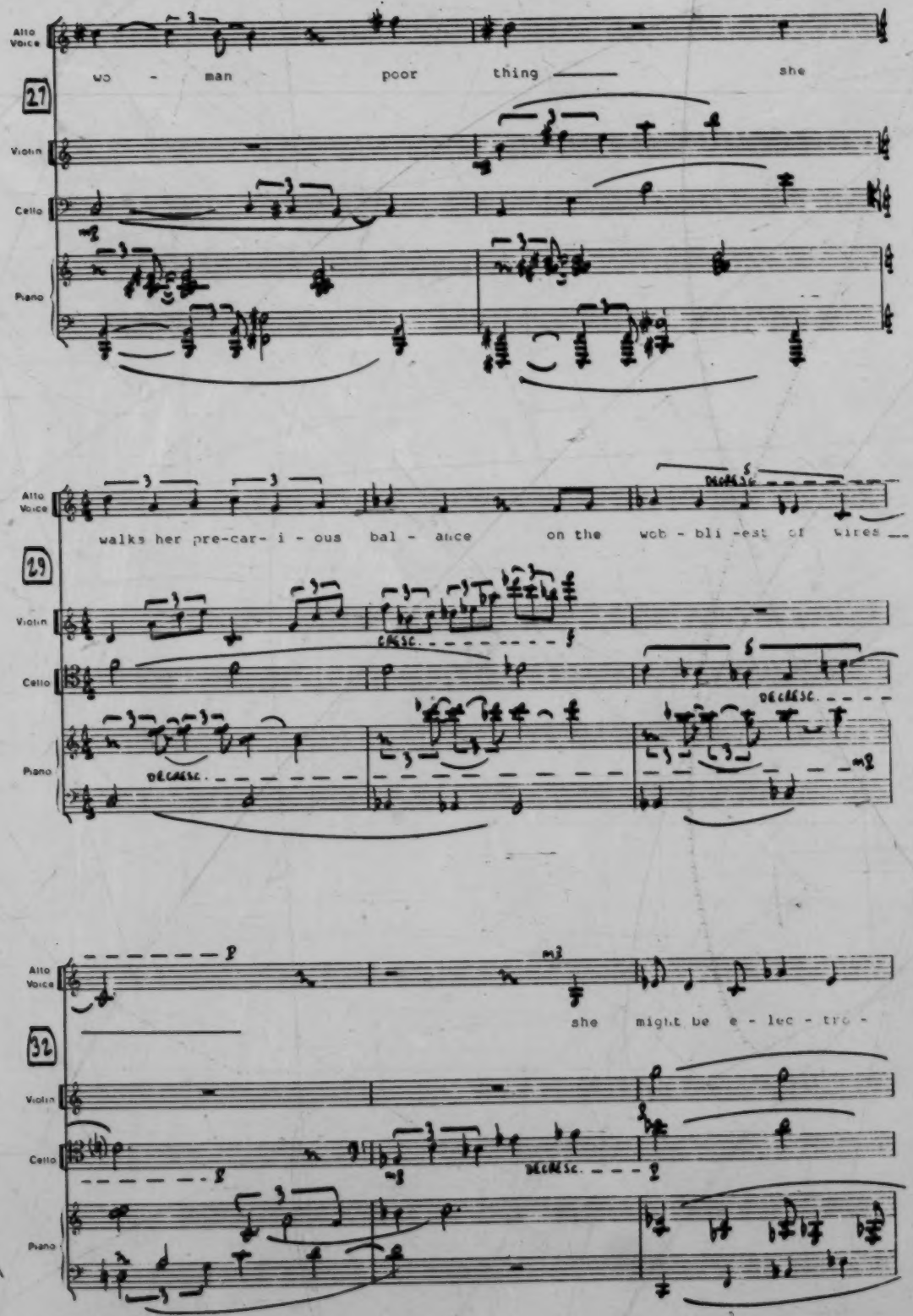
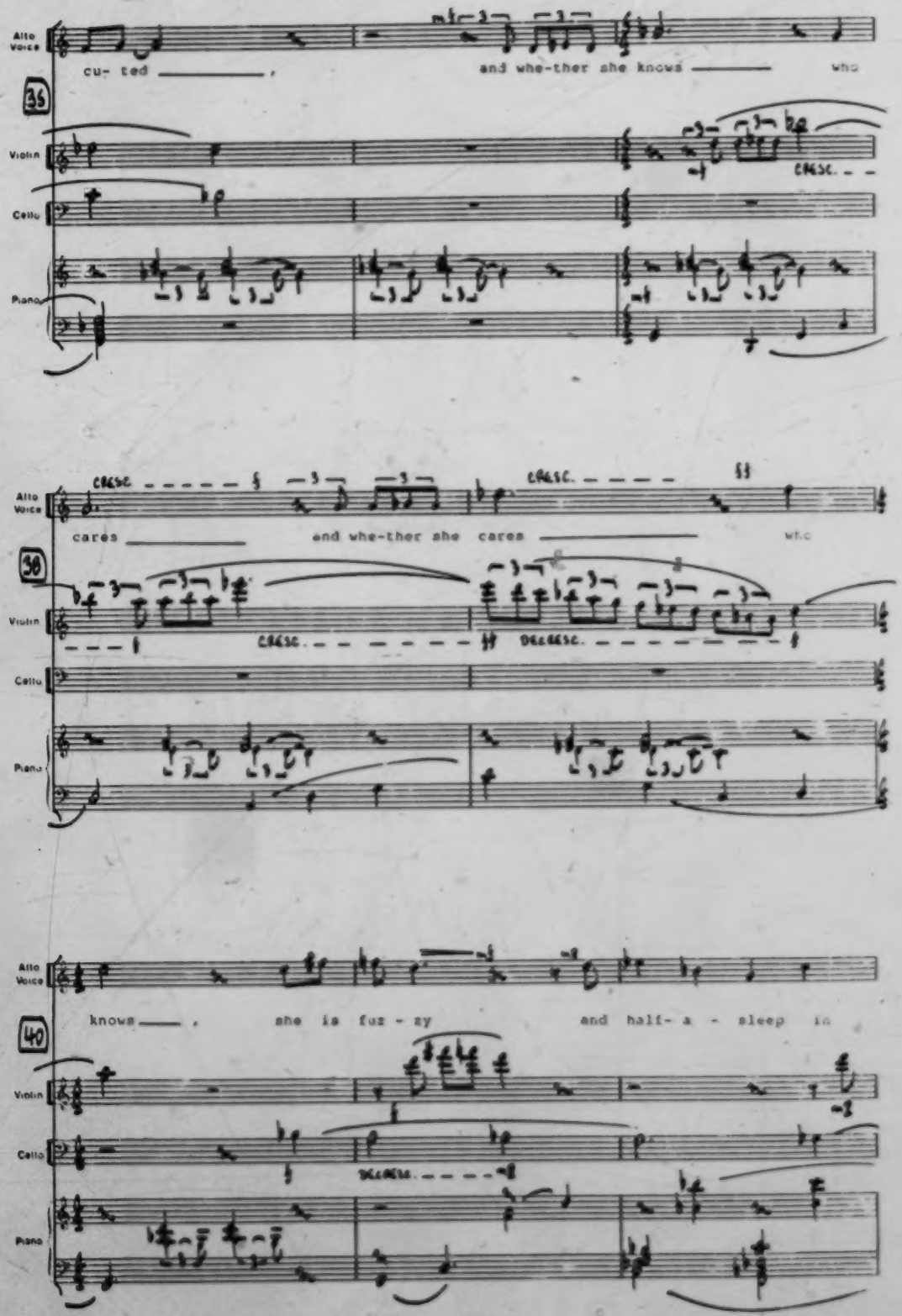
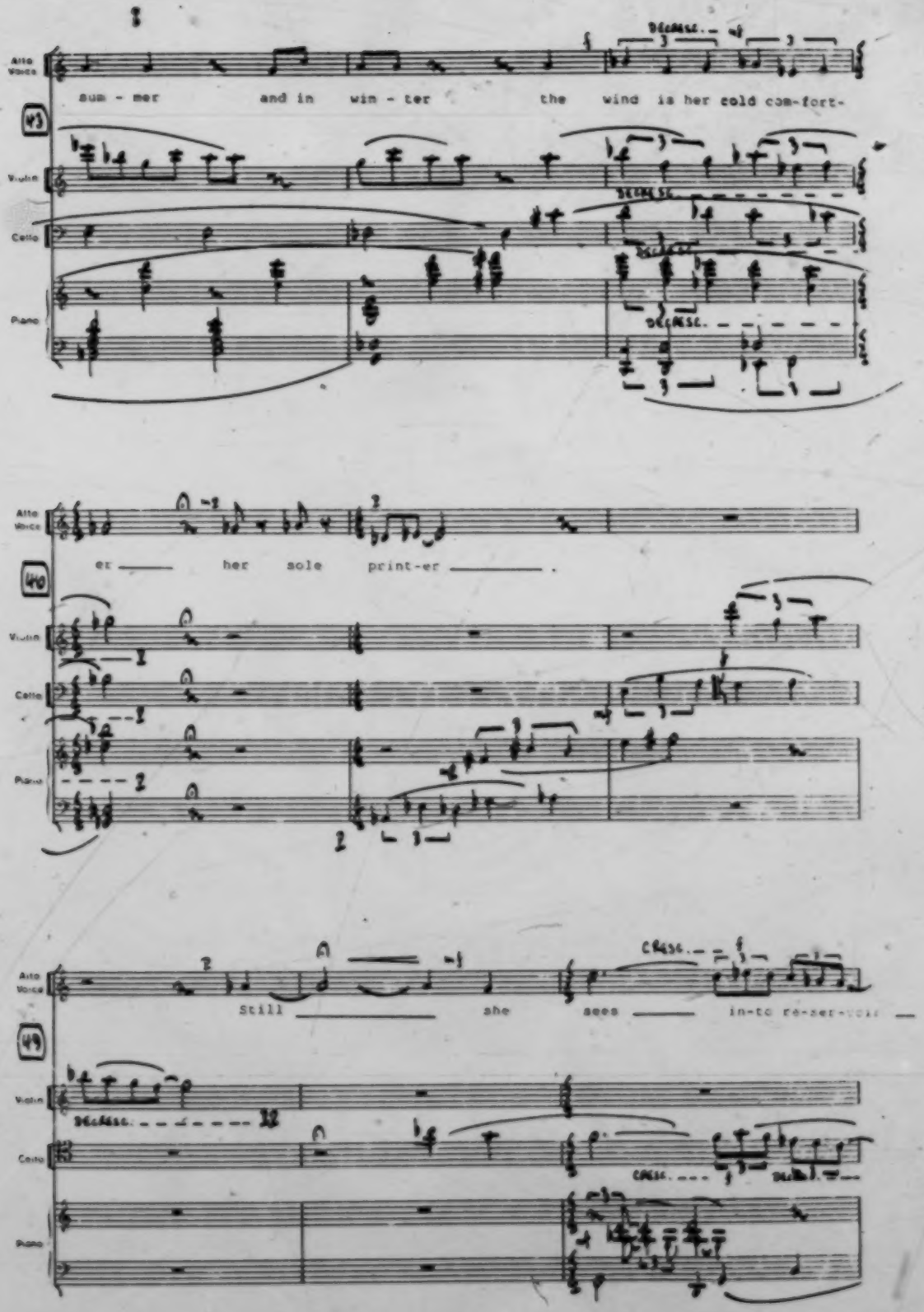
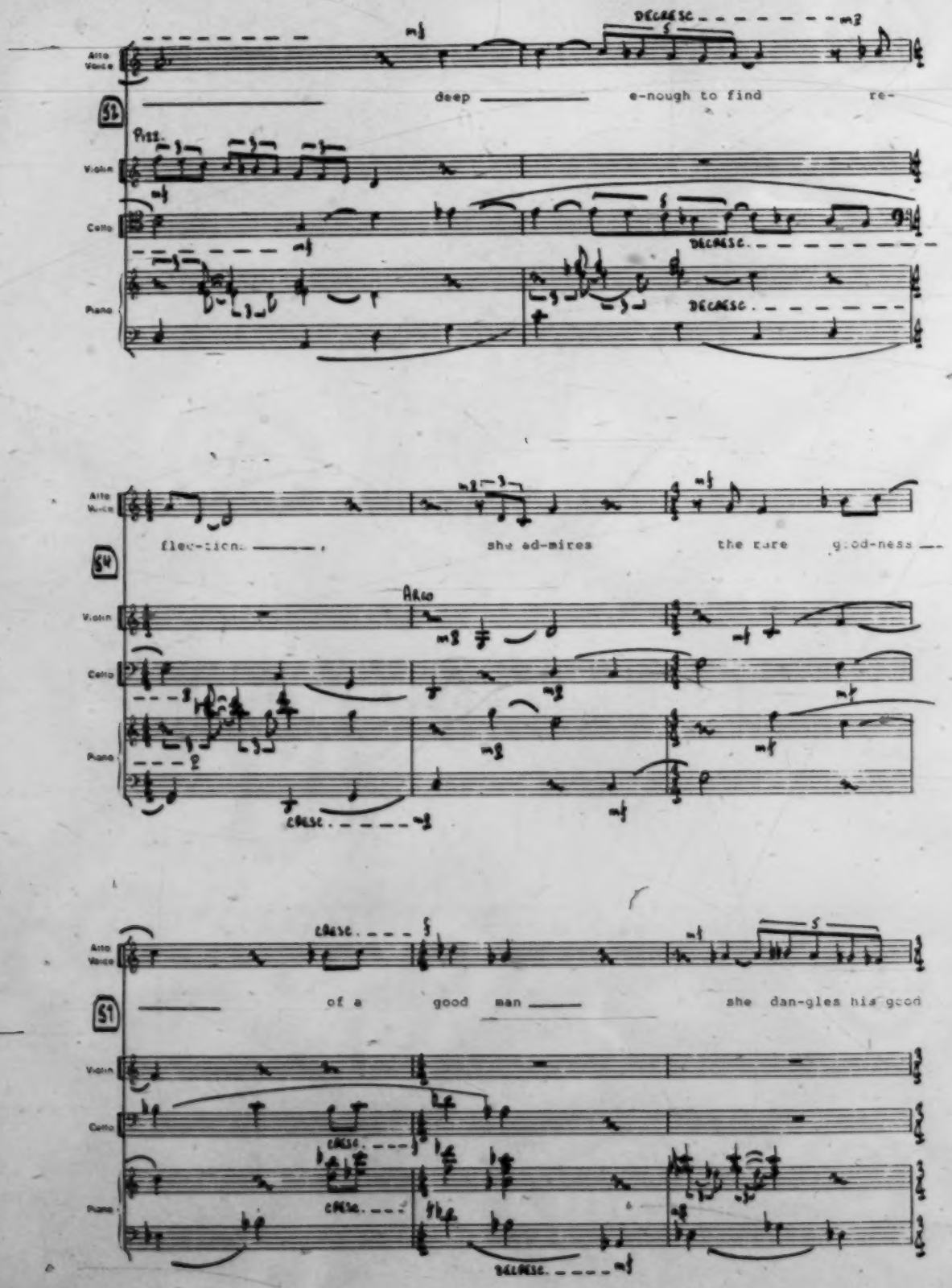
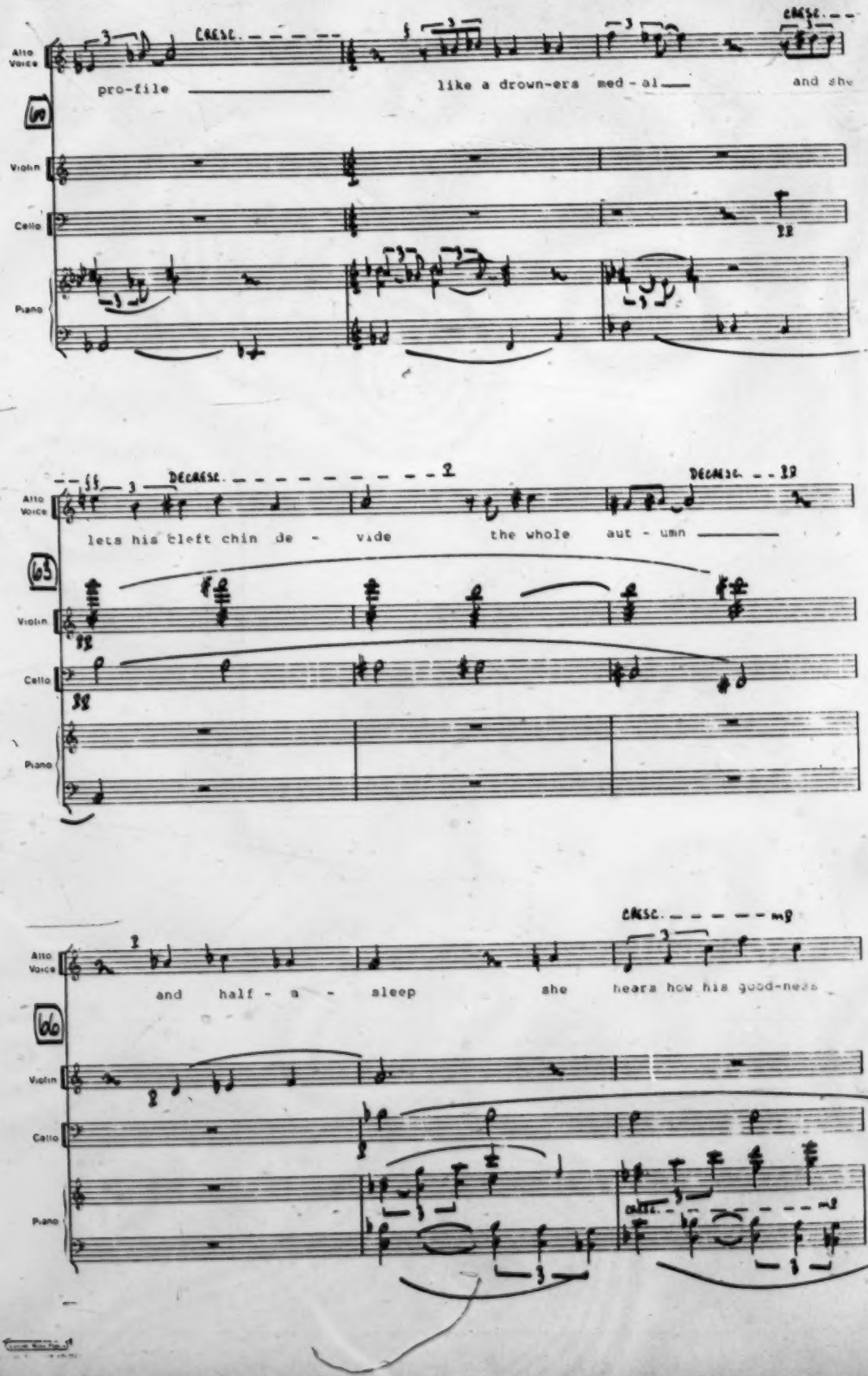
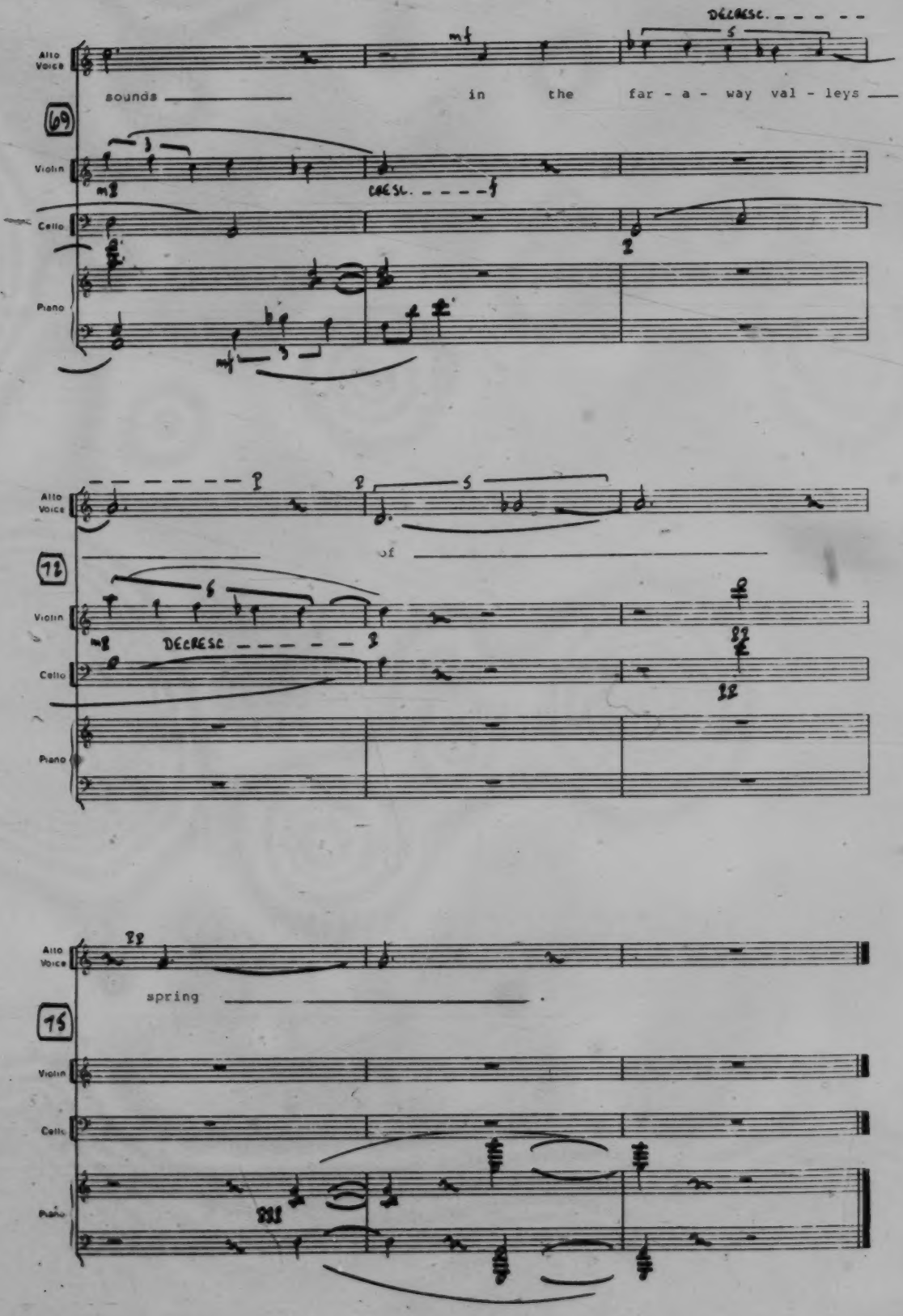

Alto Voice
of the u - ni - corn your vi - sion shines
Violin
Cello
Piano
Poco A Poco SEMPRE CRESCENDO
Poco A Poco
far and deep as the o - cean of
su - burbs and here stands the vi - sion of So - lo - mon
DECRESC.
CRESCENDO

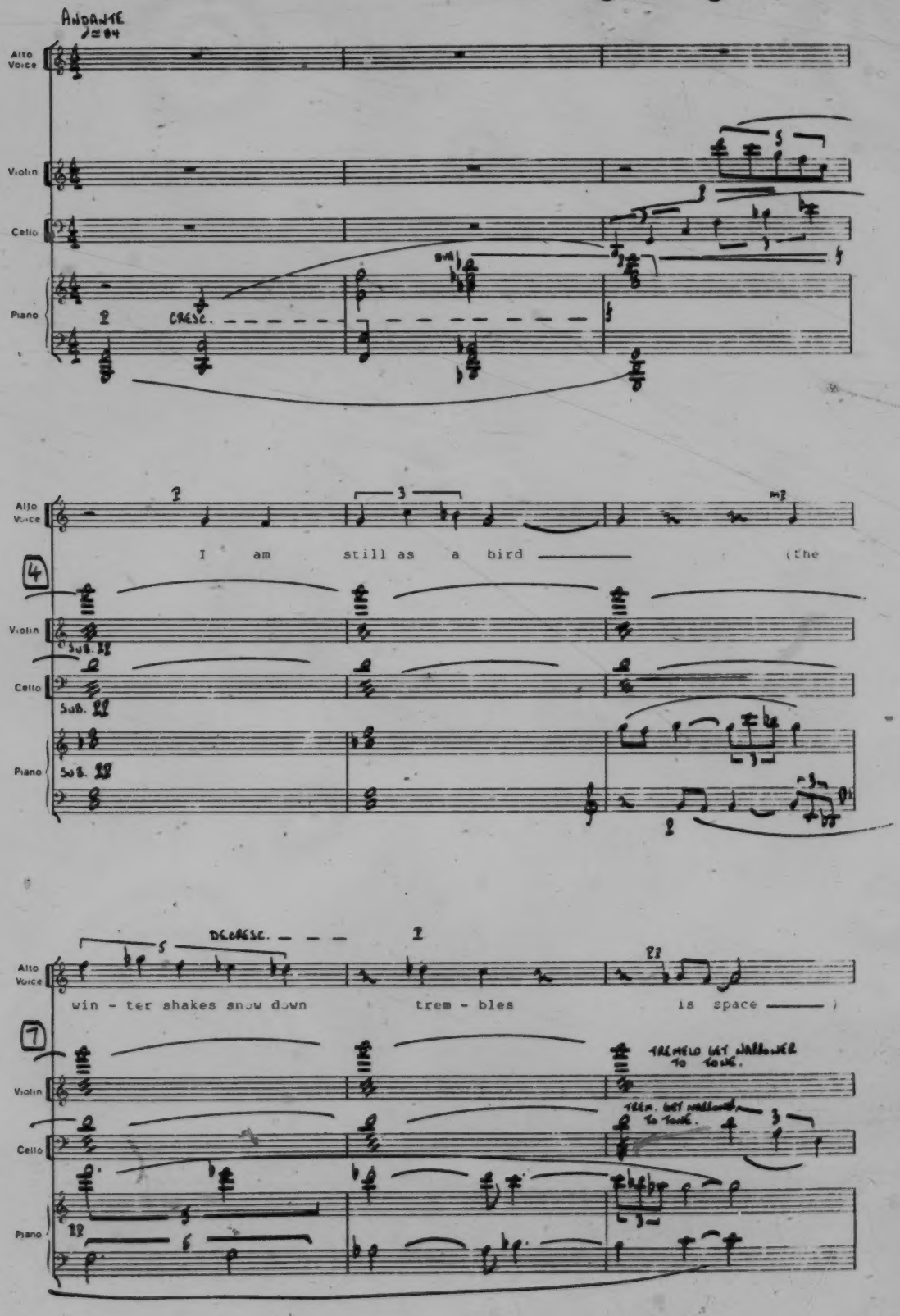
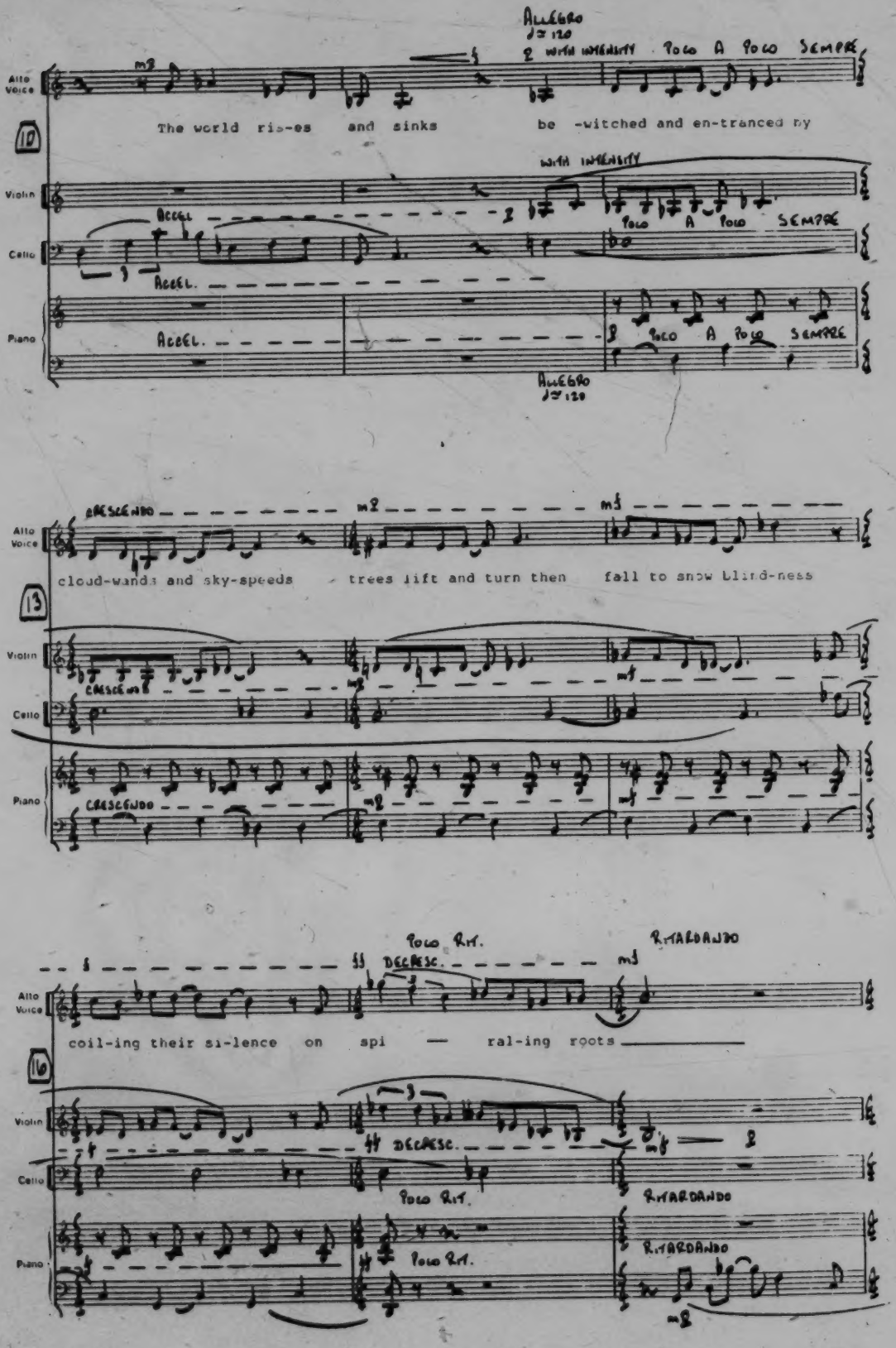
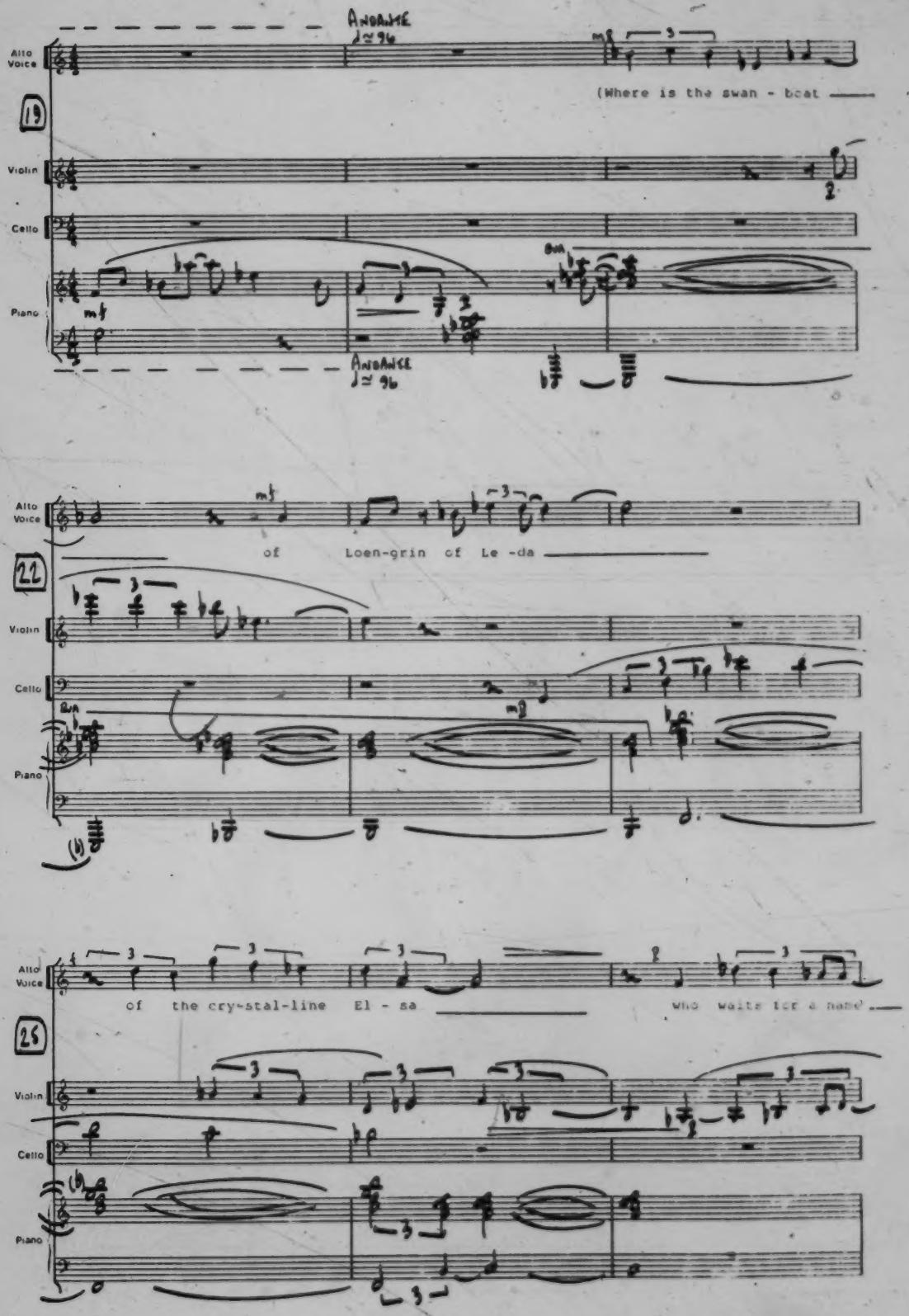
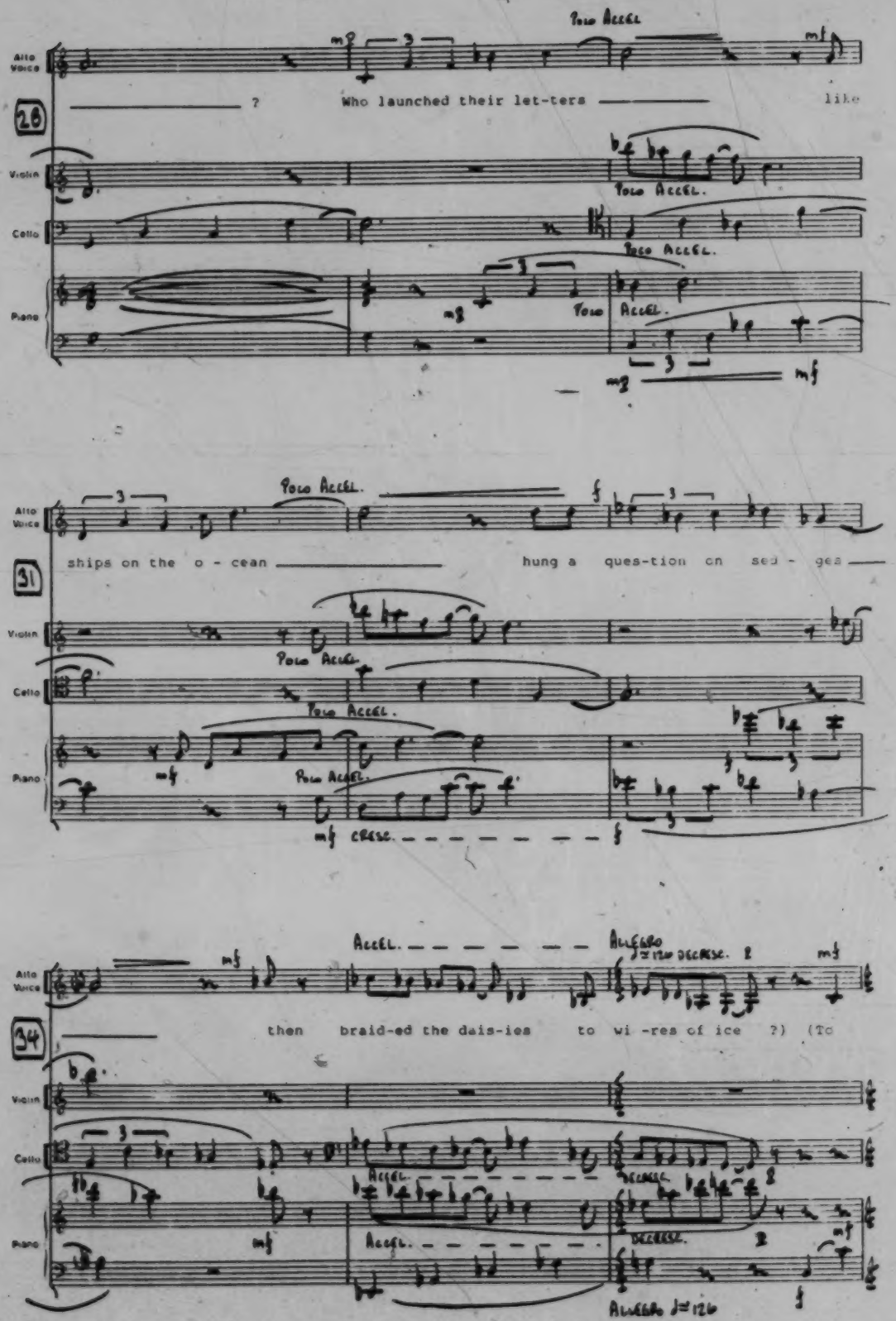
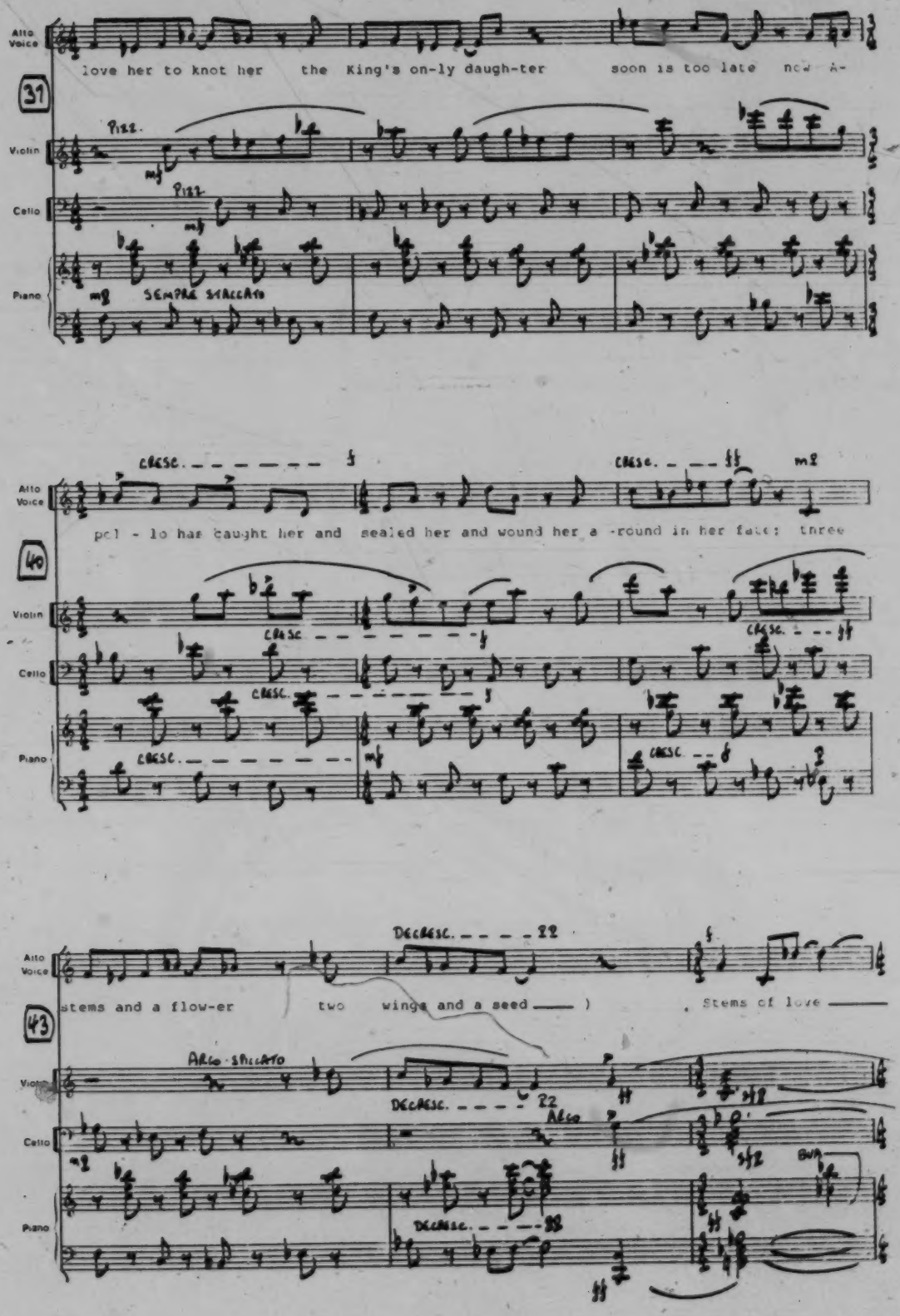
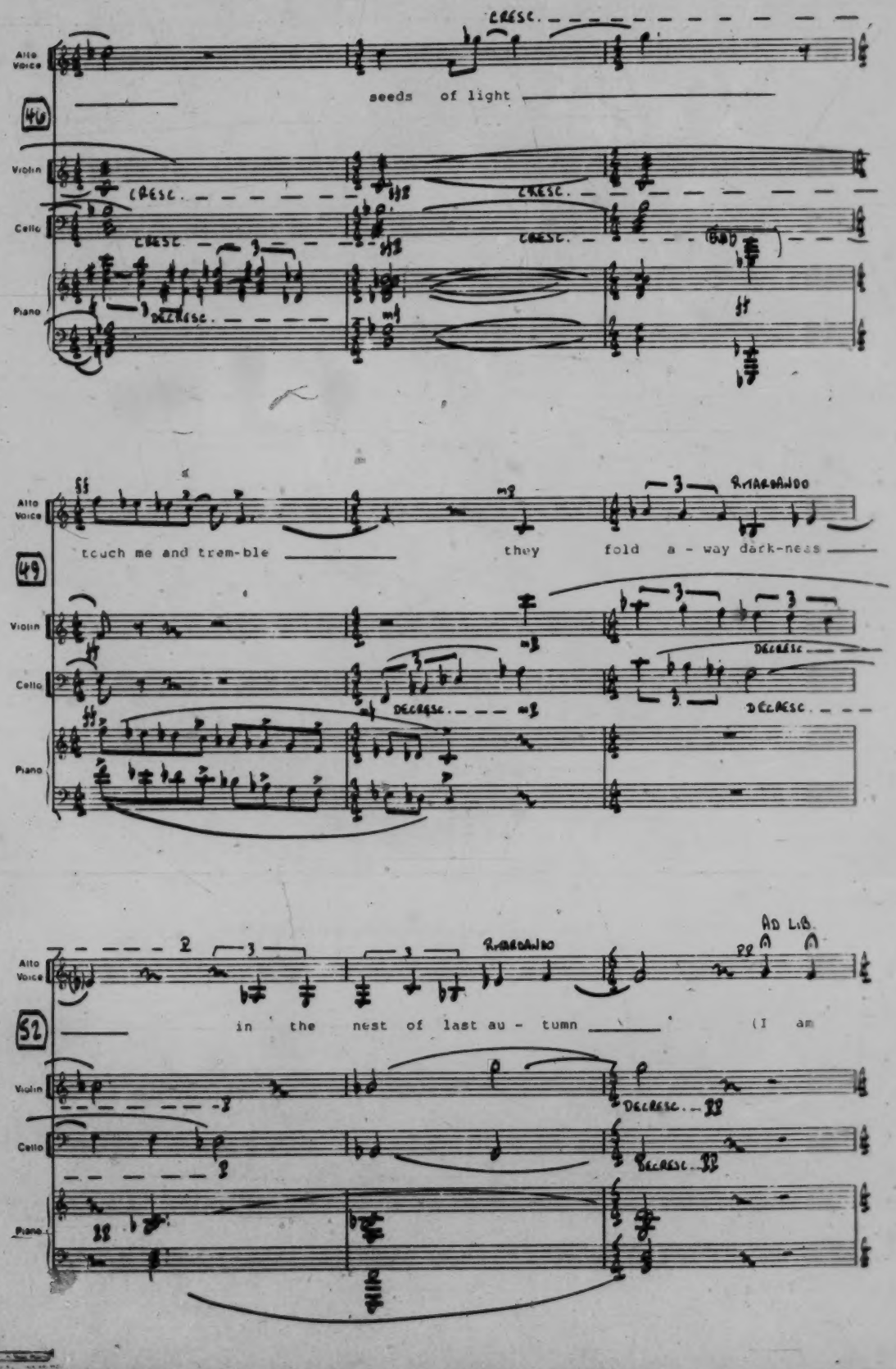
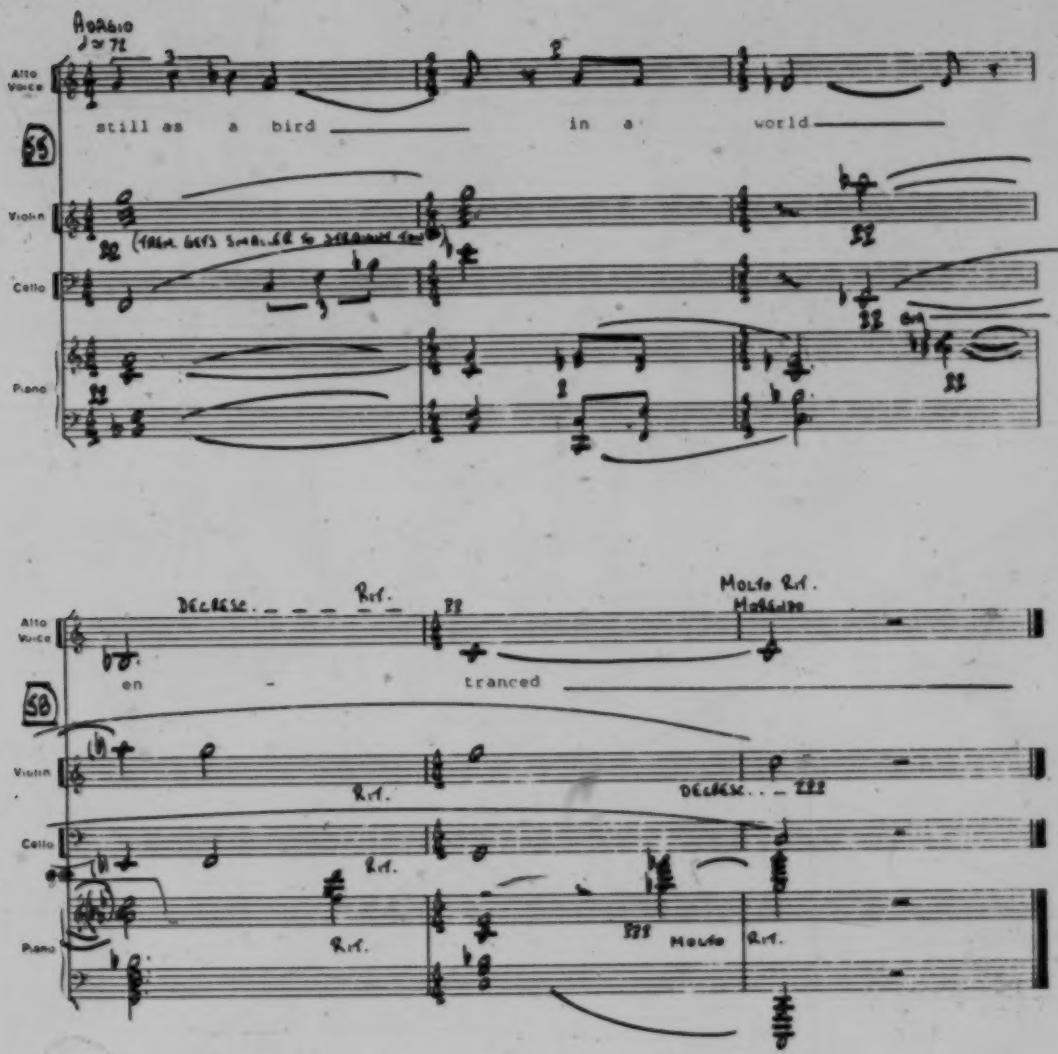

Alto Voice
37
in Tra-fal-gar Square
the
Violin
Cello
Piano
Alto Voice
40
one
wise
man
at the foun-tain of ice
Violin
CRESC.
Cello
CRESC.
Piano
Alto Voice
43
CRESC.
DECRESC.
wise
in the sin - gle
ways of love
Violin
CRESC.
DECRESC.
Cello
DECRESC.
DECRESC.
Piano
DECRESC.

Alto Voice
and dry as an off - stage ghost
46
Violin
Cello
Piano
cresc.
Sempre cresc. e poco a poco
Alto Voice
whis-per-ing me the - a - tri - cal' stars god - knows - what
49
Violin
Cello
Piano
cresc.
Alto Voice
and an emp - ty-cloaked Ham-let
52
Violin
Cello
Piano

♩= 112
Alto voice
Violin
Cello
Piano
You shine like the wood of a grand pi -
a - no make de - signs like tha
4
mo - sa - ic of cut logs
7


Alto Voice
10
Violin
Cello
Piano
mf
3
cresc.
mf
float-ing down- riv - er from
mf DECRESC.
mf
mf DECRESC.

Alto Voice
13
Violin
Cello
Piano
cresc.
f
3
Ot-ta-wa to Chau-di-ere
where the match com-pan-
mf
cresc.

Alto Voice
16
Violin
Cello
Piano
Poco CRESC.
DECRESC.
mp
mf
y saws them in-to match-es
a
mf

Alto Voice
few float a-way ,
lat-er flow-er with gar - lands
19
Violin
Cello
Piano
cresc.
and ring their white bells
in the tril-li-umed val-leys
22
decresc.
mf
mp
ff
of my coun - try's spring .
26

9. Mister Never in Winnipeg

Alto Voice
with the snows
with the snows of
Violin
Cello
Piano
Alto Voice
Win - ni - peg
Violin
Cello
Piano

LARGHETTO
♩= 66
Alto Voice
Violin
Cello
Piano
A
Send me a bou -
poco ACCEL.
poco A poco ACCEL.
poco rit.
quet of Mos - cow ros - es and a
mp
mf
RUBATO
ACCEL.
post card tell-ing a-bout win-ter
B

♩≃116
Poco Accel.
Poco Rit.
Rubato Colla Voce
Alto Voice
write that you in - tend to send an or - i - en-ta
12
Violin
Cello
Piano
Rubato Colla Voce
Rubato Colla Voce
♩≃88
silk
it's my birth-day
to-mor - row
15
Violin
Cello
Piano
Rit.
Rit.
8va
8va
Alto Voice
so raise your arm
from a stran-ger's bod - y
19
Violin
Cello
Piano
8va

Alto Voice
on the Tor-on-to sub-way
and
29
Violin
Cello
Piano
Accel.
♩= 138
wave me a greet-ing
as you leave the plat-form , I have
28
Poco
Decresc.
Rit.
Molto Rit.
giv-en up ex - pect - ing vis - it-ors
32

♩= 80
FREELY COLLA VOCE
A TEMPO
Rit.
♩= 66
Alto Voice
and I can't feel your wounds an - y - more
36
Violin
mf COLLA VOCE
A TEMPO
Cello
mf COLLA VOCE
A TEMPO
Piano
mf
A TEMPO
Rit.

♩= 138
WITH A RESTRAINED INTENSITY
P= D. ALWAYS
Alto Voice
Violin
Cello
Piano
* STRINGS CRESC. ON EACH
TO A SHARP RELEASE
6
CRESC
10
IN A DETACHED MANNER
BUT NOT STACCATO

Alto Voice
14
His eye ___ curved ___
Violin
Cello
Piano
Alto Voice
19
like a scythe ___
Violin
Cello
Piano
Alto Voice
24
or the hood-ed eye of a ser - pent,
Violin
Cello
Piano

Alto Voice
ap-ples were stacked in my throat I could not cry for help
28
Violin
Cello
Piano
stung to si - lence by that hi-sss-ing hood - ed eye
32
35

Alto Voice
No more lov - ing my - self
I stood in
38
Violin
Cello
Piano
Alto Voice
fields of snow - y mus - ic
in
41
Violin
Cello
Piano
Alto Voice
Emphasize the "ss"
ac-res of sing-ing blood
rapt and li-sst-ning
to the cold tilt
44
Violin
Cello
Piano

Alto Voice
the warm hum of the mov - ing world
47
Violin
Cello
Piano
Alto Voice
then I knew
60
Violin
Cello
Piano
Alto Voice
the rib of my bal -
64
Violin
Cello
Piano
CRESC.


Alto Voice
lost as I stood Ad - am - less out on the heav - ing ground-
Violin
Cello
Piano
Alto Voice
swell far out on the plunk of my sink-ing sink-ing
Violin
Cello
Piano
Alto Voice
sink-ing di- or -dered bones
Violin
Cello
Piano

Andante ♩= 60
mf
Alto Voice
I ____ dreamed ____
Violin
Cello
Piano
I dreamed a moun - tain ____
I dreamed a moun-tain of ros - es ____
cresc.
mf
mf

Alto Voice
ros - es made of sil - ver
10
Violin
Cello
Piano
mf
Alto Voice
ros - es made of stone
black ros - es
13
Violin
Cello
Piano
Alto Voice
he-ro - ic ros - es
and ros-es grow-ing hu-man
16
Violin
Cello
Piano

Alto Voice
19
bone on bone
from a rose
Violin
Cello
Piano
arco
Alto Voice
22
bod-y
with-out a
thorn
Violin
Cello
Piano
ave basso

13. Mister Never Playing

With a steady but
Bouncy Tempo
♩= 112
Alto Voice
15
or crac-kle like pa-per
Violin
Cello
Piano
mf
Alto Voice
ex - plode in - to ho - no -hey-hey flow - ers'
19
Violin
Cello
Piano
Alto Voice
mf
and rus-tle like Leaves
23
Staccato
Simile
Staccato
Violin
Cello
Piano
mf

Alto Voice
mf
hide from cats
27
Violin
Simile
Cello
mp
Piano
Alto Voice
leap in-to squirrl nests
or hang from tree-swing
31
Violin
Cello
Simile
Piano
Alto Voice
Then climb up high wires
35
Violin
mf
Cello
mf
Piano
mf

Alto Voice
up jim jams and pin green
39
Violin
Cello
Piano
mf
Alto Voice
and pink maps On all the ba - by con - tin - ents
43
Staccato
Violin
Cello
Piano
mf
Alto Voice
then let's rock those small con - tin - ents
51
Staccato
Violin
Cello
Piano
mf

Alto Voice
In their blue sky cra-dles
Violin
Cello
Piano
Alto Voice
to a gen-tle laugh-ing sleep
Violin
Cello
Piano

Adagio
Alto Voice
A good man has lit-tle need
Violin
Cello
Piano
Alto Voice
of a pas-sion-ate wo - man he is so
Violin
Cello
To ARCO
Piano
Alto Voice
time-ly so fine-ly bal - anced
Violin
Cello
CRESC.
Piano

Alto Voice
he is a re-ser-voir
filled to the brim
with
Violin
Cello
Piano
Alto Voice
good wat-er
as good as him - self
Violin
DECRESC.
Cello
DECRESC.
Piano
Alto Voice
he is pure
and fine - toned
Violin
Cello
Piano

Alto Voice
taut-en-ing as choke-cher-ry juice
and
16
Violin
Cello
Piano
DECRESC.
mf
Alto Voice
care - ful
as a ripe leaf
a- bout which nill ne
21
Violin
Cello
Piano
CRESC.
DECRESC.
Alto Voice
o - ver
but
the pas-sion-ate
24
Violin
Cello
Piano
DECRESC.
8va

Alto Voice
wo - man poor thing she
27
Violin
Cello
mp
Piano
Alto Voice
walks her pre-car- i - ous bal - ance on the wob - bli -est of wires
29
Violin
Cello
Piano
DECRESC.
Alto Voice
she might be e - lec - tro -
32
Violin
Cello
Piano
DECRESC.

Alto Voice
cu- ted
and whe-ther she knows
who
35
Violin
Cello
Piano
cresc.
Alto Voice
cares
and whe-ther she cares
who
30
Violin
Cello
Piano
cresc.
decresc.
Alto Voice
knows
she is fuz - zy
and half- a - sleep in
40
Violin
Cello
Piano
decresc.

Alto Voice
sum - mer and in win - ter the wind is her cold com-fort-
43
Violin
Cello
Piano
Alto Voice
er her sole print-er .
40
Violin
Cello
Piano
Alto Voice
Still she sees in-to re-ser-voir
49
Violin
Cello
Piano

Alto Voice
deep
e-nough to find
re-
Violin
Cello
Piano
Pizz.
DECRESC.
flec-tion,
she ad-mires
the rare
good-ness
Arco
of a
good
man
she dan-gles his good

Alto Voice
pro-file
like a drown-ers med - al
and she
Violin
Cello
Piano
lets his cleft chin de - vide
the whole aut - umn
and half - a - sleep
she hears how his good-ness

Alto Voice
sounds
in the far - a - way val - leys
69
Violin
Cello
Piano
mf
DECRESC.
Alto Voice
of
72
Violin
Cello
Piano
mp
DECRESC
pp
Alto Voice
spring
75
Violin
Cello
Piano
pp


ANDANTE
♩= 84
Alto Voice
Violin
Cello
Piano
CRESC.
I am still as a bird (the
win - ter shakes snow down trem - bles is space
DECRESC.
4
7

ALLEGRO
♩= 120
WITH INTENSITY POCO A POCO SEMPRE
Alto Voice
The world ris-es and sinks be-witched and en-tranced by
10
Violin
Cello
Piano
ACCEL.
POCO A POCO SEMPRE
CRESCENDO
cloud-wands and sky-speeds trees lift and turn then fall to snow blind-ness
13
POCO RIT.
DECRESC.
RITARDANDO
coil-ing their si-lence on spi — ral-ing roots
16

ANDANTE
♩= 96
Alto Voice
(Where is the swan - boat
19
Violin
Cello
Piano
mf
ANDANTE
♩= 96
Alto Voice
of Loen-grin of Le -da
22
Violin
Cello
Piano
mf
Alto Voice
of the cry-stal-line El - sa
who waits for a name
25
Violin
Cello
Piano

Poco Accel.
Alto Voice
28
? Who launched their let-ters like
Violin
Cello
Piano
mp
mf
31
ships on the o - cean hung a ques-tion on sea - ges
cresc.
Accel.
Allegro
34
then braid-ed the dais-ies to wi -res of ice ?) (To
decrease.
Allegro ♩= 126

Alto Voice
love her to knot her the King's on-ly daugh-ter soon is too late now A-
31
Violin
Pizz.
mf
Cello
Pizz.
mf
Piano
mf
SEMPRE STACCATO
Alto Voice
cresc.
cresc.
mf
pol - lo has caught her and sealed her and wound her a -round in her fate; three
40
Violin
cresc.
cresc.
Cello
cresc.
Piano
cresc.
cresc.
mf
Alto Voice
Decresc.
stems and a flow-er two wings and a seed) . Stems of love
43
Arco-staccato
Violin
Decresc.
Arco
Cello
mf
Bus
Piano
Decresc.

Alto Voice
seeds of light
CRESC.
Violin
Cello
Piano
DECREASE.
46
touch me and trem-ble
they fold a - way dark-ness
RITARDANDO
49
AD LIB.
in the nest of last au - tumn
(I am
52

Adagio
Alto Voice
still as a bird in a world
Violin
Cello
Piano
Decrese.
Rit.
Molto Rit.
en - tranced
Molto

INTRODUCTION

Texts for Mister Never have been extracted from the collection of the same title (Turnstone Press Poetry Series, No. 9, 1978, Turnstone Press, Winnipeg) by Miriam Waddington. Miriam Waddington is Professor of English at York University. The fifteen selected poems (reproduced and included for reference as Appendix I) comprise the major portion of the collection. The "Fragments of Mister Never in my Dream Telescope" (pp. 26-33) are not included in this song cycle because the poetry is fragmentary and quite different from that of the selected poems. The ordering of the fifteen chosen poems is the same as that in the book (the poet's ordering). According to the poet, the book has a "theme of absence, of unreturned love, or to put it differently, of a one-sided projection of self".[1]

The collection begins with a "Prologue" and ends with "Certain Winter Meditations on Mister Never" which acts as an epilogue. This format suggests a cyclic treatment. I have chosen to make this work a cycle as distinct from a collection of songs. A major difference between a cycle and a collection is the important consideration of text order as a structural determinant.

Waddington's style depends heavily on understated images. Most of the images are tactile and visual although some are aural. Dramatic movement in the poems (and by extension, the cycle) is hesitant. There is a sense of local dramatic pro-

gression within single poems but the long-range movement tends to be circular rather than linear.

Mister Never is a multi-partite but unified structure in which each unit is complete within itself. A performance could include one song, one section or the complete cycle. The poetry partially governs choice of compositional device. To some extent the images are reflected in the composition's motivic ordering and development. Through this procedure of reflection and interpretation, the cyclic disposition of the poetry supports a complete and independant musical shape.

The alto portrays the poet's (and composer's) one-sided projection of self. The role of the piano trio is to provide commentary and support for the dramatic and musical issues presented by the voice.

The analysis is in three chapters. Chapter One (The Melodic and Harmonic Materials) deals with compositional techniques. It provides an understanding of the technical aspects of the music. Chapter Two (A Song-by-song Discussion) gives a short analysis of each song. Chapter Three (The Sectioning and Structure of Mister Never) discusses the important musical links and divisions that make this piece a cycle. Throughout the analysis there is a strong focus on the vocal line. Since the cycle is conceived as a cellularly-constructed melodic line it is the vocal part that generally contains the clearest, most concise examples.

THE MELODIC AND HARMONIC MATERIALS

MELODIC MATERIALS

Interval class (ic) 5^2 governs movement throughout the entire cycle. The melodic motives are cellular (built from ordered intervallic units) in their construction. Perfect fourths and fifths are connected by both major second and minor second intervals. The larger statements of ic 2 (m7, M9) and of ic 1 (M7, m9) are used motivically (see analysis of songs #7 and #15). A motive formed of two ic 5s connected by either a major second or a minor second leads to a wide variety of melodic motion that has considerable unity in structure and sound. This also causes some ambiguity between motives (fig. I).

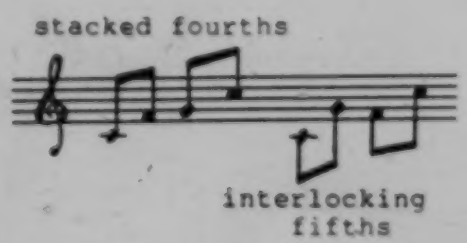


fig. I

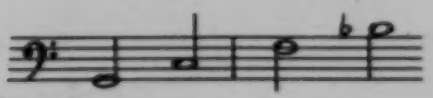
Motive Ambiguity and Similarity

Two perfect fourths stacked a major second above one another give the same pitch collection as two perfect fifths interlocked by a major second. It is the ordering of the pitches which is important in distinguishing the motives (the two central notes have been interchanged). This gives the music the same dream-like style of nebulous connections that is so evident in the text. For clarity's sake I have categorized

the main melodic constructs into four basic types: ladders, interlocked intervals, stacked intervals and parallel intervals.

Ladders are, as the name implies, a conjunct series of the same interval in the same direction. Example one shows a ladder.

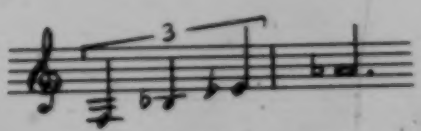
ex. #1



Song #1
mm.1-2

It is the opening four notes of the piece and states the four pitches which are central to this cycle. The second example of a ladder (ex.#2)shows three ascending perfect fourths.

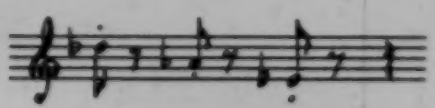
ex. #2



Song #5
mm.34-35

The motive is also seen descending (ex.#3).

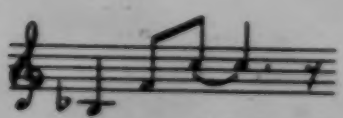
ex. #3



Song #7
m.51

Example #4 shows ascending perfect fifths used the same way.

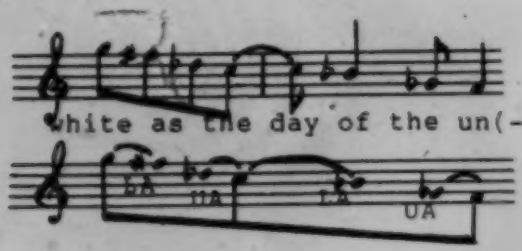
ex. #4



Song #7
m.1

A less obvious example of the ladder motive is shown in example #5.

ex. #5

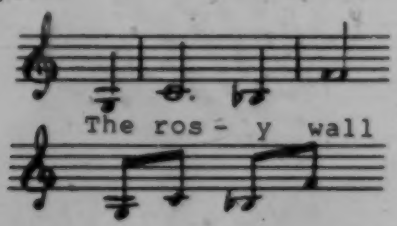


Song #7
m.27

The sketch extracts the ladder (elaborated by upper and lower auxiliary notes [UA, LA]) from the surface detail.

Interlocking (i.e. disjunct) intervals form a large part of the vocabulary of the cycle. Example #6 shows interlocking clearly.

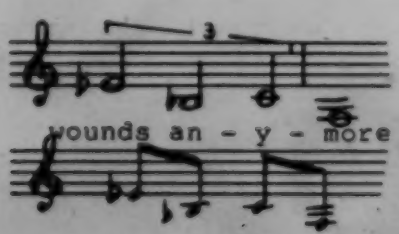
ex. #6



Song #1
mm.3-5

Below each example, the melodic construct is clearly defined in a sketch (in this case the ic 5 is defined by a solid beam). Interlocking is used both ascending (ex.#6) and descending (ex.#7).

ex. #7



Song #10
mm.37-38

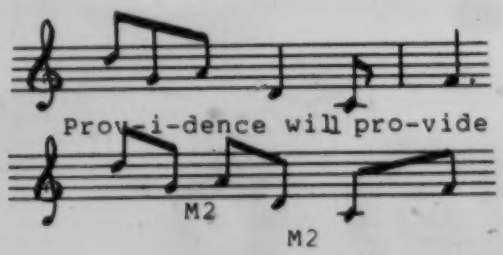
Both examples use the interval of a perfect fourth, but the perfect fifth is also used (ex.#8).

ex. #8

Song #7
mm.8-9

Interlocking intervals are also used with a change of interval and direction (ex. #9).

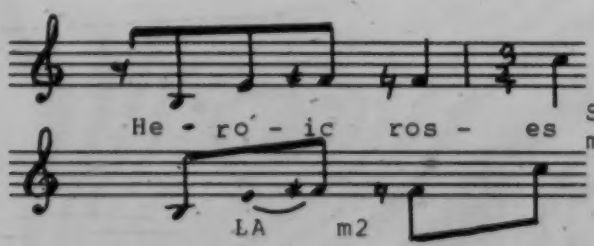
ex. #9



Song #3
m. 88

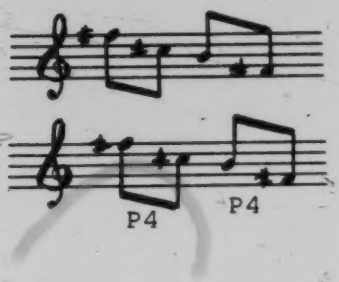
Example #10 shows the interlocking technique used with a connecting interval of a minor second. The elaboration is simply a lower auxiliary note.

ex. #10

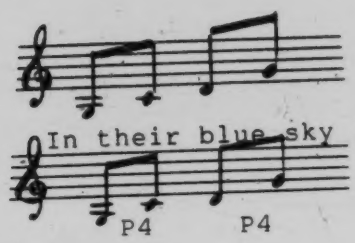


Song #12
mm.16-17

The third type of melodic construct is stacked (i.e. disjunct unidirectional) intervals. Examples #11 and #12 show this type of construct.

ex. #11

Song #8
m.8

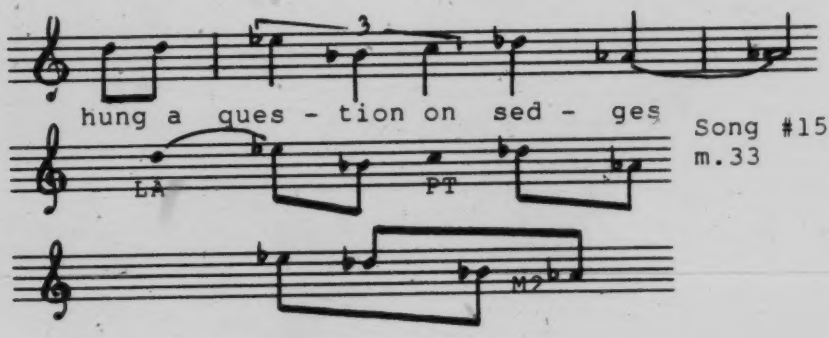
ex. #12



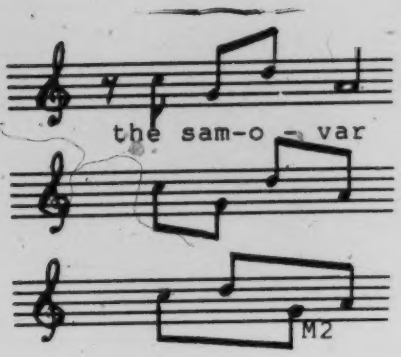
Song #13
m.55

This construct is used both descending (ex. #11) and ascending (ex. #12).

Parallel intervals are the last type of melodic construct to be discussed. This construct is very similar to interlocked intervals.Parallel intervals overlap a larger portion of the interval. Examples #13 and #14 show parallel intervals.

ex. #13

Song #15
m.33

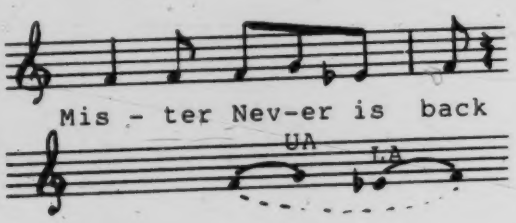
ex. #14



Song #1
m.6

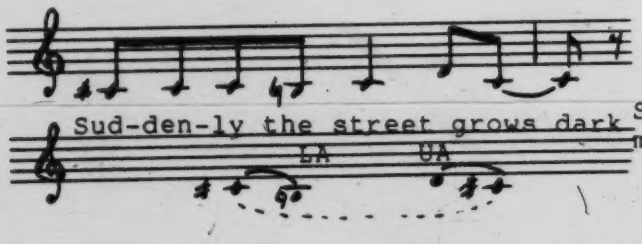
The third line of the example shows the large overlap.

Aside from the ic 5 constructs there is an important melodic motive which I term the "circular figure." It consists of a central note and surface elaborations of upper and lower auxiliary notes. Example #15 shows the central note F.

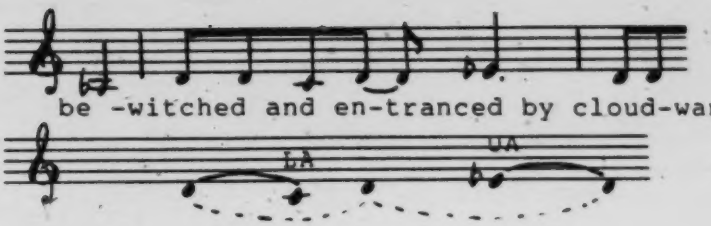
ex. #15

Song #3
m.1

The upper and lower auxiliaries are a major second from the central note. Examples #16 and #17 show a minor second upper auxiliary and a major second lower auxiliary note.

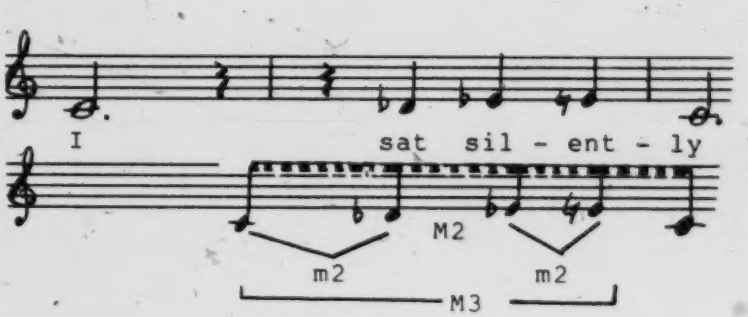
ex. #16



Song #5
m.40

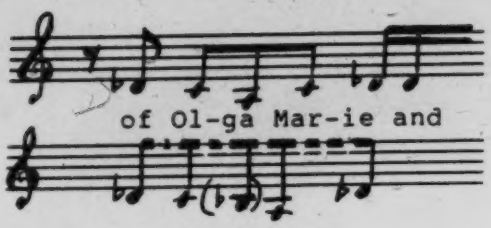


ex. #17 Song #15 mm.12-13

In a cadential figure these elaborations will be referred to as a subtonic and an upper leading tone. The next example of this circular figure is very important to the cycle. For this reason I have given it a separate name, the "exotic circle." This construct is used as a melodic motive (in the strict sense of the term). It is first introduced in song #4 (ex.#18)

ex. #18 Song #4 mm.26-28

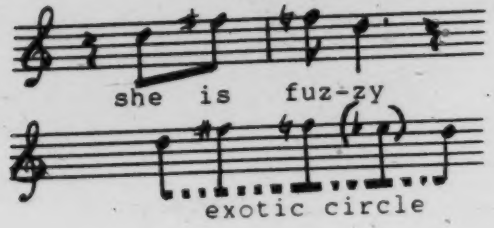
The motive is two minor seconds separated by a major second. This gives the motive a span of a major third. The consonant (M3) sound is an important breath of fresh air in a cycle that has so much of its vocabulary built on perfect intervals (P5, P4). In examples #19 and #20 the exotic circle has been fragmented (not all four of the pitches have been used).

ex. #19



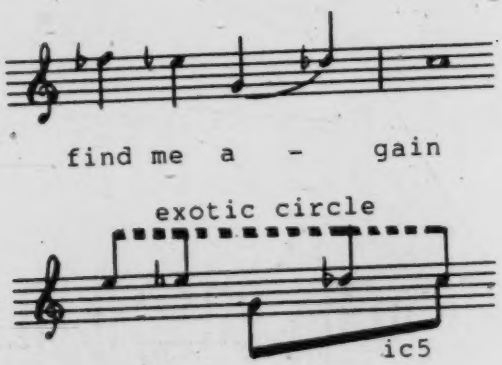
Song #6
m.11

ex. #20



Song #14
mm.40-41

The circle's direction is both downwards (ex. #19) and upwards (ex.#20). Example #21 shows the exotic circle used cadentially.

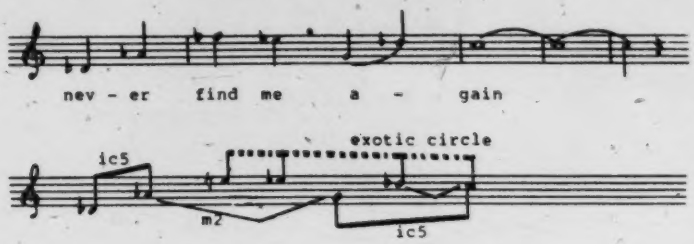
ex. #21

Song #4
m.79

The circle is complete and the G (which is not part of the motive) connects to the C (the goal of the motive) by ic 5. It also creates a tritone which is used extensively in song #11.

The two melodic notes which serve cadential functions

are the upper leading tone and the subtonic. Example #22 shows a perfect fifth followed by an exotic circle.

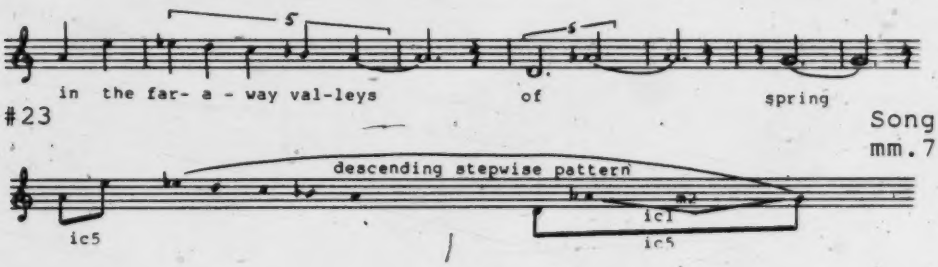
ex. #22



Song #4
mm.79-80

The upper leading tone to C (Db) is part of the exotic circle. The G connects by ic 5 to the pitch centre of C. The two ic 5s are interlocked by a minor second. Example #23 has an opening interval of a perfect fifth followed by a descending stepwise pattern.

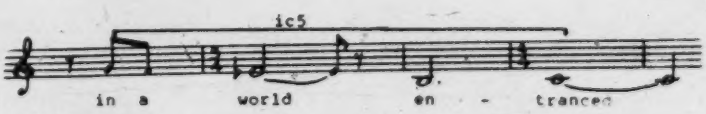
ex. #23



Song #14
mm.71-75

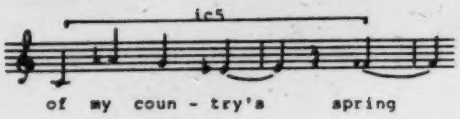
Again the upper leading tone is preceded by a connection of ic 5 to the pitch centre. In this example the ic 5s form stacked intervals. Examples # 24 and #25 show the subtonic cadential formula.

ex. #24



Song #15
mm.56-60

ex. #25

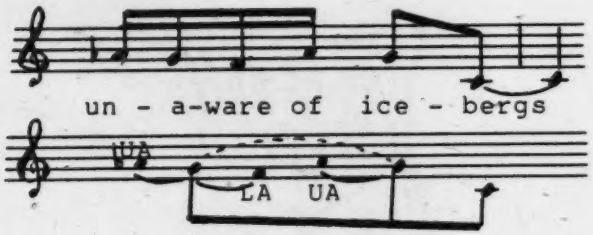


Song #8
mm.27-28

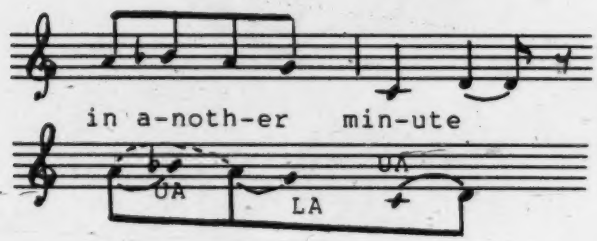
As in the two previous examples the pitch centre has a connection of ic 5.

Many of the motives can be seen as elaborations of ic 5. Examples #26 and #27 show elaborations of ic 5.

ex. #26

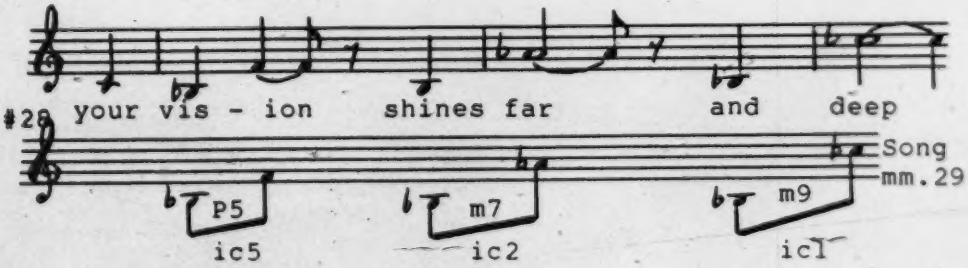


Song #1
mm.31-32

ex. #27

Song #3
mm.153-154

This elaboration takes the form of an identifiable motive.

Standard melodic techniques of expansion and contraction are used throughout the cycle. A clear example of intervallic expansion is example #28.

ex. #28

Song #7
mm.29-32

The perfect fifth expands to a minor seventh and a minor ninth. All structural intervals (ic 5, 2 and 1) are represented in this melodic expansion.

HARMONIC MATERIALS

The harmonic essence of the cycle (and each piece) is in the motion of the lines rather than harmonies that require or suggest specific progress or resolution. Harmonic constructs[3] are created by combining the basic intervals (P4, P5, M2 and m2) into a vertical harmony. In harmonic constructs the octave placement is generally not important. This process is demonstrated in figure II.

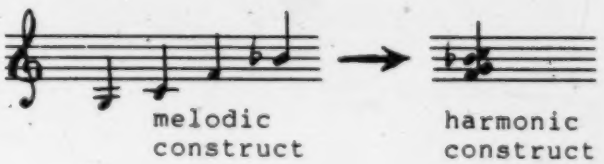


fig. II
Development
of Harmonic
Constructs

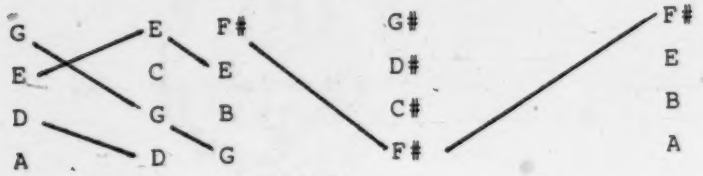
Generally harmonies and harmonic constructs consist of three or four pitches.

The two most often used harmonic techniques are those of pitch collection overlapping and pitch collection planing. Both these techniques are introduced in the first twelve bars of the Prologue. The piano opens the cycle with the notes G, C, F, Bb. These four pitches make up the first harmonic construct. It is this harmonic construct that forms the structure for the entire cycle. This pitch collection provides the first harmonic support for the entry of the voice (m.3), the first

four pitches of which are also G, C, Bb and F (the same pitch class collection).

Pitch class (pc) collection overlapping is clearly visable in the Prologue (piano accompaniment mm.10-12). Example #29 shows the pc collections and the overlapped pitches.

ex. #29



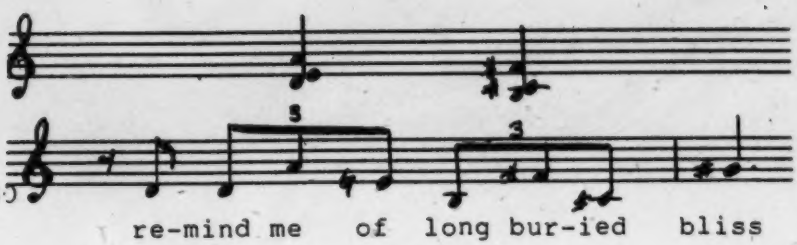
Song #1
mm.10-12

overlapped:3 pc 2 pc 1 pc 1pc

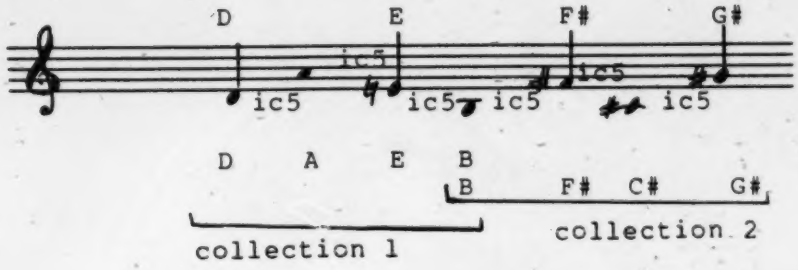
Collection 1 overlaps the pitches G, E, and D with collection 2.Collections 2 and 3 share E and G while only F# is shared between collections 3 and 4 . The single shared F# also occurs between collections 4 and 5. The overlay pattern (sometimes two notes sometimes one or three notes) is not mechanical but shaped to support the vocal line.

Pc collection overlaps are used in the voice in combination with the basic compositional techniques of sequence and line. M.10 of the Prologue (ex. #30) is a good example of this procedure.

ex. #30



Song #1
mm.10-11



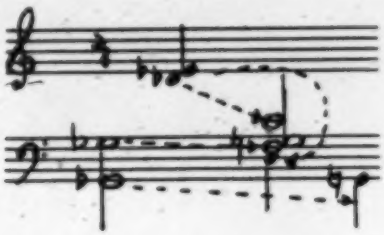
Each pair of notes is connected by ic 5 (a perfect fourth or a perfect fifth). This could be termed overlapped ic 5s. The main melodic line of this phrase is D-E-F#-G#. The first triplet is sequenced by a minor third. The triplet sectioning of the melody highlights the three-note harmony (shown above the melody line) that is important to the cycle's structure. An examination of the phrase in terms of a four-note sectioning reveals that the B of collection 1 is shared by collection 2. The supporting piano accompaniment is also overlapping pc collections (discussed previously).

Planing of pc collections is also evident in the Prologue piano accompaniment. In this cycle planing refers solely to a movement up or down by ic 1. In example 31 the three-note harmony (D-A-E) is planed down (to Db-Ab-Eb) a semitone.

ex. #31

Song #1
mm.6-7

Planing also occurs from a three-note harmony to a four-note harmony (ex. #32).

ex. #32

Song #1
m.9

Usually planing occurs as a movement up or down by a semitone but in some cases (as in the Eb-D of ex. #32) there is a register displacement.

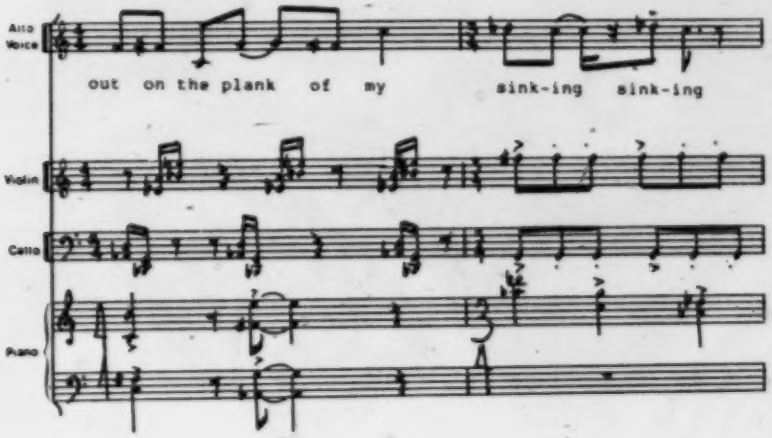
Since melodic motion is based on ic 5, 2 and 1 the bass movement will superficially resemble that found in tonal music. This gives the surface of the music the illusion of tonality, but only the illusion because there is no functional dominant. The structure of the cycle is based on the four-note pitch collection that opens the Prologue, rather than on the tonic-dominant relationships that occur in tonal music. The movement from piece to piece is not based on tonal progressions but on a pitch movement that is consistent with the melodic focus of interval classes 5, 2 and 1.

Dominant usage is characterized by rising fourths and falling fifths. The heavy reliance on fourths and fifths creates the appearance of tonic-dominant movement in the music. This occurs many times in the cycle (examples are given in the section on melodic materials). These are simply examples of a cellularly constructed melody which is (by definition) anti-tonal since it is the intervals (rather than

scale degrees) which are significant.

By song #11 the ic 5 has been replaced by a tritone (ic 6). The tritone is used harmonically. The structure of the harmony has not changed; it is only the colour of the sonority that has changed. This is illustrated in example #33.

ex. #33



Song #11
mm.63-64

Here, the cello and violin are given tritones separated by a semitone. The piano fourths in the following bar are likewise used to provide harmonic support for the vocal line. The tritone is needed to provide the harmonic tension that is necessary for the climax of the cycle. Both tritone and fourth sonorities provide heightened tension and create a heightened sense of dramatic impact.

A SONG-BY-SONG DISCUSSION

#1 PROLOGUE

The Prologue is an introduction to the cycle. It presents the main pc collection and the main melodic constructs. Melodic and harmonic techniques (discussed in the previous chapter) are introduced.

The division of the poetry into two verses is reflected in the setting. In the first verse the pitch centre is F. The first note of rest for the voice is F (m.5 and m.8) and F is restated at the end of the first verse (m.15). At the end of the second verse the voice finishes on G (m.35). The setting creates some tonal ambiguity (as to which note is the tonal centre). In many ways the G is made to sound like a pitch centre (because of the frequency of pc7, the subtonic approach in the voice, the rising perfect fifth in the cello and the G as the lowest sounding pitch). The emphasis on C (in the piano treble and bass, in the violin and the highest sounding pitch) destabilizes the G pitch centre. This ambiguity is a common ending for the songs in section 1 of the cycle.

The G in m.34 is heard as a pitch of arrival on several levels because it completes the pc collection C, Bb, G, F which is so important to the cycle; at the surface level the last four pitches in the voice are C, Bb, F and G; at a deeper level we hear the voice pausing on each of these pitches (m.26-F, m.28-C, m.30-Bb, and m.34-G).

#2 LOVING MISTER NEVER

The G from song #1 is now clearly stated as the pitch centre. This is made clear by the descending stepwise motive in m.2, which fills in the perfect fifth of the previous bar. The minor sixth interval is an extension of the perfect fifth. In this song the three pitches emphasized in the voice;C, F, and G, are also the the harmonic trichord. Each of the phrases begins and/or ends on one of these pitches.There is a clear statement of the main pc collection (Bb-F-C-G) at the beginning (the first harmony) and at the end (m.26 in the piano) of this piece.

This song stresses the triplet and quintuplet figures that are so important to the cycle. The voice opens with a triplet followed by a quintuplet, both clearly stated. The voice completes the song with a triplet followed by a quintuplet. This time the figures are more subtle. The last note of each figure is tied across to a note of longer value. The last two eighths of the quintuplet are grouped together and then tied across, making that figure even less clear. The rhythmic emphasis on the triplet and quintuplet is also evident in the accompaniment. The opening triplet-quintuplet figure in the voice is balanced by a closing quintuplet-triplet figure in the accompaniment at the end of the song.

The stability of the C in mm.26-27 is treated as in the previous song. There is a stronger feeling of repose in song #2 (compared to song #1) but as song #3 opens we hear the pitch C (in retrospect) as a pitch of movement.

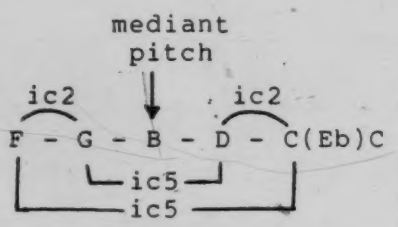
#3 MISTER NEVER IN A DREAM OF THE GATINEAU

This song introduces the melodic circle figure discussed in chapter one.

The stability of pc 7 in song #2 is destabilized and reinterpreted as ic 5 of the F tonal centre in this song. The opening anacrusis in the accompaniment moves C to F. The text speaks of early French Canadian images so the song is set in a rollicking $\frac{6}{8}$ which is reminiscent of early Canadian folk song. The verse structure of the text is reflected in the verse structure of the music. At the beginning and end of each verse there is a clear pitch centre.

The surface movements of the music give the impression of tonality but pitch relations suggest that this is clearly not the case (fig. III).

fig. III
Pitch Centres
of Song #3



Verse one begins with F as the pitch centre and by m.27 the centre has moved to G. Verse two begins with the G pitch centre and by m.54 the centre has changed to B. This seems to be an odd pitch centre since it is not related to G (the previous pitch centre) by either ic 5, 2 or 1. The third verse begins in B and by mm.77-80 has moved to D. Now the function of the

pitch centre B becomes clear. It acts as a mediant between the G and D pitch centres. By mm.109-112 the pitch centre has moved again,but where is ambiguous. The C (from a C minor scale) is the centre at m.109 while the Eb (from an Eb major scale) is the centre at m.112. Even though the pitch centre changes the note collection (of the relative major/minor Cm/Eb) does not.By the final measure of the piece we feel a clear C pitch centre because of the B to G in the voice at m.167.

The last two verses are differentiated by mood. In m.151 there is a change of mood and style which prepares for song #4, and gives a better balance to the first section of the cycle (songs #1-#4).A clear ic 5 movement from song #3 to song #4 (a strong dominant to tonic move) is felt due to the strong tonal illusion of this piece.

#4 DREAMING OF MISTER NEVER

In this song, the four-verse structure of the poetry is incorporated in the structure of the music. Verse one has a single-minded focus on the pitch centre C. Verse two begins with the C pitch centre and moves in a stepwise descent (B-mm.32-33, A-mm.37-38) to G. At the end of the second verse the voice has a D which is clearly the dominant of the new pitch centre G. This is confirmed by the G at the opening of the third verse. The melodic motive (exotic circle) which focused the attention on C in the two previous verses has now been transposed to G in the third verse. The short move to Db

in m.19 is enlarged by a longer move to Ab from G (fig.IV) in mm.59-68.

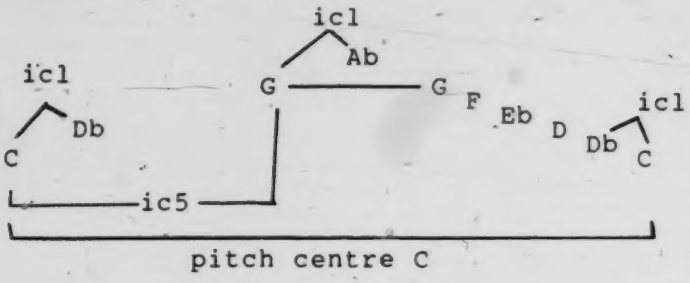


fig. IV
Important Features in Song #4

The Ab returns to G in m.68. The G pitch centre moves to C through a descent in the voice (F-m.70, Eb-mm.72-73, D-m.76, Db-m.79 to C-m.80) and the C pitch centre is then reinforced by all accompanying instruments in a strong cadential move to a seven-octave unison C in the last measure.

In m.57 we have the first example of text repetition. This is a very important moment and will be mirrored in the third section of the cycle (a more detailed discussion follows in chapter three). Dramatically, the word repetition is word painting, stretching time while we "wait" for Mister Never. The exotic circle that is introduced in this song is used in the unification of the entire cycle.

#5 MISTER NEVER IN THE GARDENS OF FRANCE

This song is about two collections of notes: C, Bb, F, G and B, F♯, C♯, G♯. The line oscillates from one collection to the other. In m.1 the accompaniment has pitches C, Bb, and

F. The voice completes this collection with the pitch G and then moves to Db,Ab of the other collection.

The accompaniment gives an aural image of rain (word-painting). Rearranging and metrically displacing the rain figure results in a pitch wash (a collection of notes which sound continuously) over which the vocal line is superimposed.

A variation of the circle motive appears in m.26 (alto). It uses a major second lower auxiliary note and a minor second upper auxiliary note. This pattern (subtonic and upper leading tone) is used as a cadential formula (discussed in chapter one).

#6 MISTER NEVER IN THE CHEKHOV MUSEUM IN MOSCOW

The quintuplet figure which has not been used for some time (since songs #3-#5) resurfaces and is the rhythmic focus of this song. The melodic focus is the exotic circle first used in song #4. Using the Bb as a central pitch, an incomplete circle is constructed above Bb in m.3 and a complete circle is constructed below the Bb in m.9.

Harmonically the piece is constructed around a minor triad with a major seventh added. The F# mM7 chord (F# A C# E#: pc 6 9 1 5) and the Bb mM7 chord (Bb Db E A: pc 10 1 5 9) both share pcs 1, 5 and 9 which form an augmented triad. At the beginning of the song only the triads Bbm and F#m are used (the use of the mM7 chord throughout the piece would have been too heavy). These triads share the note Db and the other pairs of notes are a semitone apart. Looking at the accompan-

iment, the importance of the Db is clear. The voice and violin are paired (they echo one another). The piano is used for harmonic support, making the connection between the Bbm and F#m triads while the cello pulses on Db. At m.7 the mM7 chord is introduced. The Cm+7/Abm+7 chord pair is sequenced with Gm+7/Ebm+7. By mm.11-12 we have returned to the Bbm+7/F#m+7 chord pair that began the piece. This time we have the full mM7 sonority. This lasts for only two measures and then returns in m.16 with the pulsed Db now in the violin.

#7 MISTER NEVER IN LONDON

This song has a pitch centre of Bb. It begins and ends with Bb as a resting pitch. Melodically the song focuses on the rising fifth ladder, using it the same way as the fourth ladder. At m. 22 the text speaks of "loud as a blasting drill." This image is reflected by the piano with pounding octave G's.The vocal line (mm. 20-32) shows the expansion of the interval of a fifth. The fifth (G-D mm.20-21) is expanded to a minor seventh (G-F mm.22-23). This expansion is repeated in m.30 (Bb-F) and M.31 (Bb-Ab) and is further expanded to a minor ninth (Bb-Cb) in m.32. Throughout this song wide leaps are used to infuse the music with energy and drama.

In mm.26-27 the word "white" is repeated, one of the rare repetitions of text. The decision to repeat the word

"white" is first a musical one; emphasizing the pitch G (F#-G resolution) which completes this section of music. In the piano the "blasting drill" rhythm now expands by semitone to reach a goal of G in m.36. The F#-G resolution will link with a piece in the second half of the cycle. The text emphasizes the colour white throughout the cycle (with images of snow, ice, etc.). To repeat the word "white" is thus consistent with the textual emphasis.

By mm.30-40 we have returned to the resting sonority of the four-note harmony (E A D B). A final set of expanding intervals brings the drama in this song to a close. The opening rising fifths (Bb-F-C) are balanced by the closing falling fifth (F-Bb). An emphasis on C in m.52 (in the voice) completes this balance (Bb-F-C opening, C-F-Bb closing).

#8 MISTER NEVER IN OTTAWA

This song completes the second section of the cycle (songs #5-#8). The rain pattern of #5 is reflected in the piano accompaniment . Both have a pitch wash as the harmonic support for the main melodic line. The vocal line is built around two fifths (C-G, A-E) separated by a major second. The cadence at the end of the song clearly uses F as a resting pitch or pitch centre.

In this song the text is not divided into verses but the music is clearly sectioned. The opening pitches and rhythm of m.2 are repeated in m.19 with the same accompaniment figure. In m.17 the pitch centre F is emphasized by the upper leading

tone . The expanding intervals of song #7 are now contracted with the phrase beginning in m.22 (G-Gb) and m.24 (G-Db). Both musical sections begin with an emphasis on G and end with the emphasis on F (first section G in m.2 and F in m.17, second section G in m.29 and F in m. 28).

#9 MISTER NEVER IN WINNIPEG

The minor sixth that opens the vocal line is a melodic extension (by upper auxiliary) of the perfect fifth D-A. The opening pitches of each part (G in the violin, A in the cello and piano bass and D in the voice) form a three-note harmonic construct which is confirmed by the three-note fourth chord in the piano treble in m.3. The A (vocal line m.5) is a point of reference and is repeated an octave lower in m.11. The G-A-D three-note harmonic construct that began the piece is concluded with the three-note harmonic construct E (violin) F# (voice and cello) C# (piano bass). These constructs are related by major second.

The rising fourth motive (m.12) is sequenced in m.14 and m.16. The legs of the sequence are connected by a major second between the last note of one leg and the first note of the next. The initial notes of the legs are related by a major third. This outlines the augmented triad G-Eb-B. If these pitches were heard simultaneously, the G would resolve to F#. The voice concludes the piece with an F# (an octave higher).

In the sequence, the words "with the snows" are repeated

with the sequenced musical material. Snow is an extremely important image in this cycle and the repetition reflects both the images and the music of song #7 (to be discussed in chapter three).

#10 MISTER NEVER ON THE TORONTO SUBWAY

The clear tonal patterns that comprise song #3 are also evident in song #10, as are the tonal surface elaborations (Bbm). Although there is no true dominant (leading tone A) there is clearly a modal dominant used as a reference point. The Fm tonal reference at the end of this piece is destabilized by the fourth chord that completes the piano accompaniment. The relation between Bbm and Fm is ic 5.

The C-F-G-Bb note collection (the main harmonic note collection) in the voice at m.16 is supported with the collection C-G-F-D-A, a five-note harmony that grows out of the same construction of ic 5's. It is clear from the vocal line that the important pitches are G (m.18), F(m.20), A (m.22) and D (m.24). The A and D are particularly important and are repeated in mm.28-29 and mm.30-31. By m.34 the line has descended to F and the harmonic reference has moved to Fm. This return is reinforced by the restatement of the accompaniment figure that appears at the beginning of the song in m.4.

#11 MISTER NEVER SHOWS ME HOW TO FALL OFF THE WORLD

This song is the climax of the cycle. It is very dissonant. The main interval of construction is the tritone (A4

and d5). Both these intervals are seen as elaborations of ic 5 in the form of upper or lower auxiliary notes. For example, the opening fifth in the voice ends in a tritone (A4, mm.16-17). This resolves back to a perfect fifth in mm.21-22. The tritone is the principal means of creating the melodic tension of this piece. The melodic tension is reinforced and strengthened by rhythmic tension. This is achieved through the use of a $\frac{7}{8}$ bar (a shortened $\frac{4}{4}$) and the continually changing meter. The meter can be analysed in terms of groups of two and three. For example, $\frac{7}{8}$ is 3+2+2. Tension is further heightened by the occasional rhythmic tension between parts. In m.44 the voice is most easily read as quarters grouped 3+2. The piano is most easily read as eighths grouped 3+3+2+2. The strings can be easily read in either of these ways. The musical conception of the vocal line is incongruent with that of the piano. This, along with the melodic dissonance, makes for an extremely tense, driving piece.

In mm.64-65 the word "sinking" is sung three times. The technique is similar to the triple word statement of "waiting" in song #4 (m.57), since the rhythmic construction, the falling semitone motive and the wordpainting are common to both. The "waiting" in song #4 is the main focus of the text and music (with its almost single-minded focus on the pitch C). The "sinking" is the focus of this song. The poet sees herself swallowed by her environment while the composer feels the loss of reference to pitch and rhythm. This is evident in the music. The motive is a falling (sinking) minor second.

#12 A MONUMENT FOR MISTER NEVER

Song #11 is the most tense song while song #12 is the most relaxed. This piece has a dream-like shimmering quality and has no real structural pitch movement. It begins and ends with the pitch centre of C.

The dissonances of song #11 are resolved in this piece. The piano Gb resolves to G and the Db resolves to C. The F# in the violin resolves to G while the D in the voice moves to C (in m.5 of song #12). The pitch collections are planed by ic 1. The pitches Bb, Eb, F, Ab from the voice in mm.13-14 plane to B, E, F# in m.15. The thin texture and clearly defined pitch collections create a feeling of serenity. The opening four pitches of the vocal line are C-G-Bb-F, once again stating the main pitch collection of the cycle. The piece ends with the sonority C-G, a simple fifth.

The words at the beginning of the song are repeated: "I dreamed," "I dreamed a mountain," "I dreamed a mountain of roses." The words and music are repeated for several reasons. First, the repetition serves to highlight the musical motive. These pitches are central to the cycle and the motive is musically important. Second, the words "I" and "dreamed" are central to the cycle as a self-narrative. The images are connected by mood and inference rather than by concrete connections. This is similar to the connections that occur in a dream. Third, The dramatic pace of the cycle is arrested after the highly dissonant and complex climax in song #11.

#13 MISTER NEVER PLAYING

The introduction (mm.1-8) is a connecting device that joins song #12 to song #13. It allows a smooth change of pitch centre from C in song #12 to Db in song #13. The vocal line (mm.9-15) continues the free-floating feeling that began in the introduction. At m.17 there is a clear change of mood to a rollicking $\frac{6}{8}$. The next four verses are set in this mood and style. The pitch centre from here to the end of the song is G.

At m.55 (the last verse of text) the free-floating rhythm of the opening has returned. We have a loose ternary form (A, free-floating; B, strict rhythm; A, free-floating). The six verses of text are sectioned 1(A), 2-5(B), 6(A). The central section of bouncy $\frac{6}{8}$ is similar to the rhythm of song #3 while the free-floating rhythm is reminiscent of the Prologue. This recapitulation of mood signals that the cycle is drawing to a close.

#14 DISPOSING OF MISTER NEVER AS A GOOD MAN

The text for this song is in four verses and the music reflects this versification. The first verse begins with a vocal solo on Ab. This pitch is an upper auxiliary note to the pitch centre G. By m.7 the pitch centre has moved to A. This A is still sounding at m.14. By m.19 the centre has moved to D and by m.21 to E. These four pitches give the four-note harmonic construct which completes the first verse. The second verse (m.26) is made clear by the return of the $\frac{5}{4}$ meter and the solo voice. In addition, the piano accompaniment in m.27

clearly resembles the piano accompaniment in m.1 in both melodic and harmonic content. By the end of verse two (mm.46-47) the B pitch centre has moved to Eb. The Eb acts as a mediant between the B at the beginning of the verse and the pitch centre G which begins the third verse (a return to the pitch centre of the beginning of the song). This pitch movement (B-Eb-G) outlines an augmented triad. Note that it is the same movement (although not the same fashion) as in song #9, and thus creates a link from the centre of the cycle to the ending. The piano accompaniment and solo voice signal the beginning of the third verse. Mm.50-51 begins as did m.1. Of course, this is not an exact repetition but a paraphrasing of the same material. The pitch centre remains G throughout this verse.

This song creates an illusion of finality. The false ending is accomplished in two ways: by the sparse texture of mm.70-71 and by the recapitulation of mood that occurs in song #13. Most important, the false ending allows song #15 to act and sound as an epilogue. The reason the cycle could not end with this song is not dramatic, but structural; the cycle has a pitch centre of C and this song clearly ends in G.

#15 CERTAIN WINTER MEDITATION ON MISTER NEVER

Song #15 acts as an epilogue balancing the Prologue at the beginning of the cycle. The piece serves two structural functions. First, it completes the cycle on the correct pitch

centre (C). Second, it highlights the structure of the cycle as a whole (discussed in chapter three). Dramatically, the song serves as a recapitulation of the important moods of the cycle.

The text has five verses but the music is in four sections (as the cycle is also in four sections). The introduction to this piece (the first two measures) is exactly the same as the introduction to the Prologue (and the cycle). The first verse is reminiscent of the free-floating rhythm that occurs in the Prologue.

Both triplet and quintuplet rhythmic figures are used in clear statements (m.5 and m.7 respectively). The pitch centre is ambiguous (C or G). By m.12 the mood has changed, and the new mood, which begins the second verse of text, recalls song #5 through the circle figure and rhythm (similar to song #5 mm. 28-29 and m. 40).

The interlude in the accompaniment helps to define the beginning of the second section of music (the third verse of text). Once again the mood is created by free-floating rhythm. The return creates a loose ternary shape. By m.37 the music resembles song #3 in surface elaboration (tonal) and piano accompaniment.

The last verse of text accentuates large dramatic leaps. The level of dissonance in mm.45-50 recalls the dissonance in song #11. The minor ninth leaps also call back images of song #7 (the leap in song #7 was a major ninth-the stronger dissonance level of the minor ninth is needed to bring back images

from song #11). Mm.51-53 moves back to the free-floating rhythm that began the song (in mood, music and text), and the cycle closes with a cadence on the pitch centre of C.

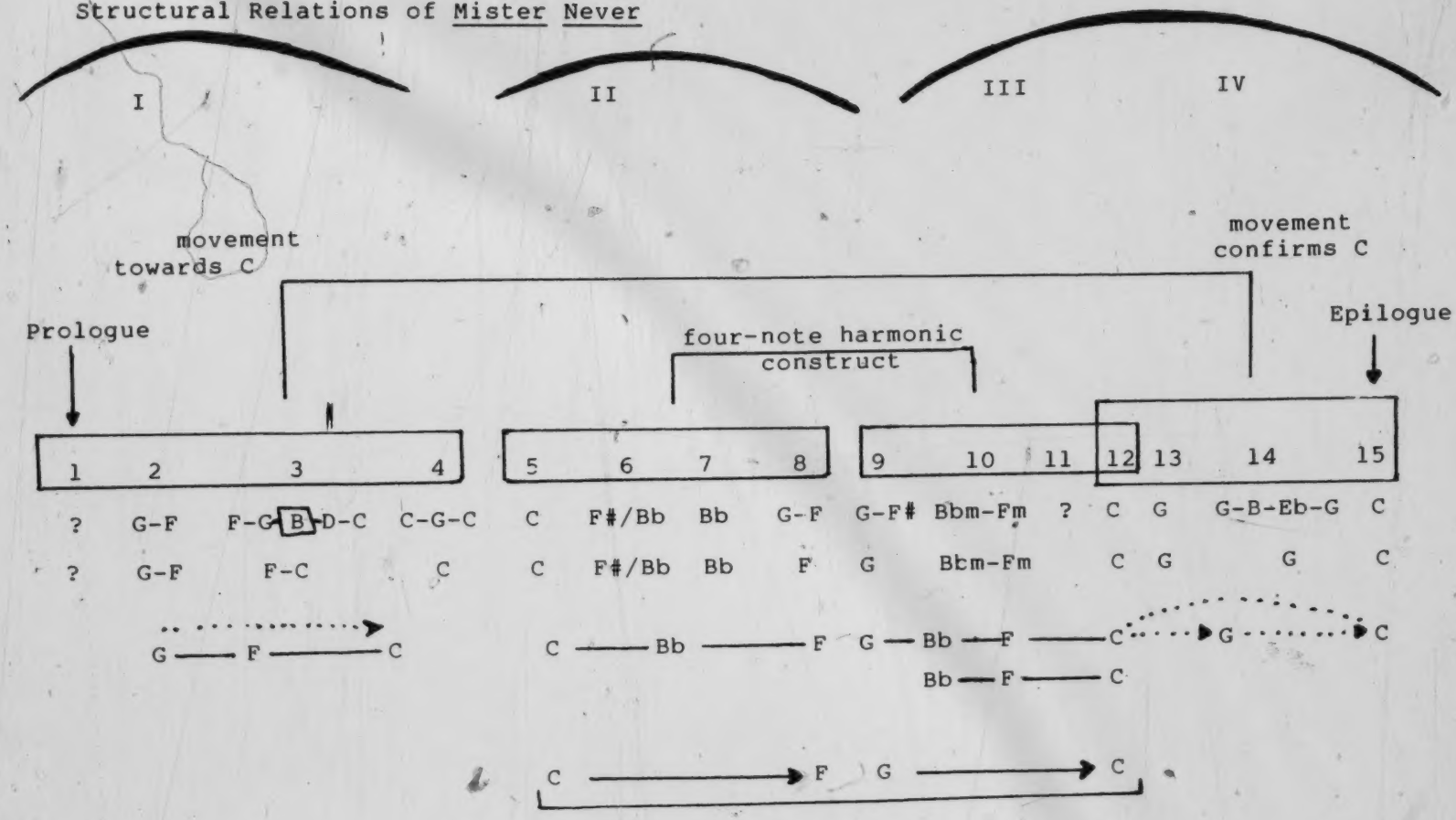
THE SECTIONING AND STRUCTURE OF MISTER NEVER

The cycle consists of fifteen songs, framed by a Prologue and an epilogue. The Prologue introduces the harmonic and melodic techniques that are used and developed throughout the cycle. The epilogue returns the cycle to its pitch centre (C) and highlights the structure of the cycle. This gives the cycle balance. The fifteen songs are grouped into four sections: songs #1-#4, songs #5-#8, songs #9-#12 and songs #12-#15. Figure V is a graphic representation of the cycle showing salient features.

The unifying feature of section one (song #1-#4) is the destabilization of the final voice pitch. The last note of each song is related by ic 5 to the beginning of the following song. As seen in fig. V, the pitch centres move by ic 5 or ic 2. Song #1 has no clear pitch centre. Song #2 begins with G as a pitch centre and moves to F. Song #3 goes through a series of pitch centres, and song #4, the final song of the section, clearly states C as the pitch centre of the song and section. The main pitch centres of this section are G, F and C.

The second section of the cycle is framed by the balancing accompaniment patterns in songs #5 and #8. Both use a pitch wash as the harmonic foundation over which the vocal line is sounded. Section two has three main pitch centres (as does section one). Fig. V shows section two with a heavy

Fig. V
Structural Relations of Mister Never


I
II
III
IV
movement towards C
movement confirms C
Prologue
four-note harmonic construct
Epilogue
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15
? G-F F-G B D-C C-G-C C F#/Bb Bb G-F G-F# Bbm-Fm ? C G G-B-Eb-G C
? G-F F-C C C F#/Bb Bb F G Bbm-Fm C G G C
G F C
C Bb F G Bb F C
Bb F C
G C
C F G C

reliance on the pitch centres C, Bb and F. Once again the three-note harmonic construct is used for structural unification. Section one moves from G to F and C. Section two moves from C to Bb and F, the same internal movement (ic 2 followed by ic 5). Both first and second pitch centres relate to the third pitch centre by ic 5.

Section three contains songs #9-#12. Song #9 can best be described as a movement from G to F#. Song #10 appears tonal (Bb minor followed by F minor). There is no clear pitch centre in song #11 but song #12 has a clear pitch centre of C. Figure V shows that the four-note harmonic collection G-Bb-F-C is the controlling structural factor. Examining only those pitch centres which are clearly stated, we find that the three-note structure (Bb-F-C) is apparent. These same pitch centres are the same as those of section two. Section three almost mirrors section two in that two begins in C and three ends in C. Of course this mirroring is not literal since that would be contrived and not in the spirit of the free moving manner of the text. In contrast, section two can be seen as moving from C to F while section three moves from G-C. By combining the movements in section two and three, the three-note construct (C-F-G) is formed.

In section four each song has verses that are clearly emphasized. Song #12 has only one verse. The versification of the other three songs has been previously discussed. Song #12 serves two functions in the structure of the cycle. It is

both the closing song of section three and the opening song of section four. This allows a cycle with only fifteen songs to have four sections each with four songs. It also gives the second half of the cycle some variety (it does more than repeat the sectioning of the first half).

In the cycle as a whole, section one is a movement towards the pitch centre of C, section two moves from C to F, and section three moves from G to C. Section four then confirms the C pitch centre with the C-G-C movement. The emphasis on the centres of C, Bb and F in sections two and three is balanced in section four by the focus on G and C. Focusing on the pitch centre of C links section one (which moves toward C) and section four (which confirms C). This balances the harmonic linking (previously-discussed mirroring) of sections two and three. Examining the way the sections are phrased (fig. V) shows two separate sections followed by a unit which is made up of two sections (due to the overlapping of song #12). The technique of overlapping (as discussed in chapter one) is both harmonic and structural.

Song #15 (the epilogue) is used to highlight the sectioning of the cycle. Figure VI shows the sectioning of song #15.

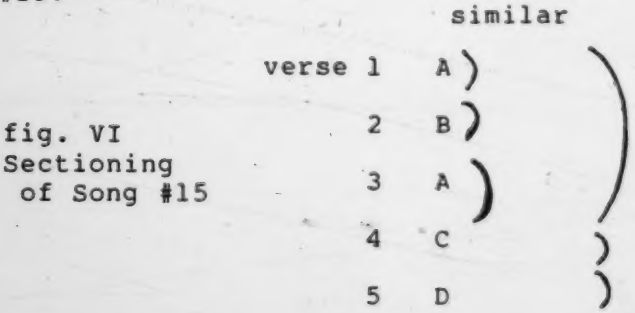


fig. VI
Sectioning
of Song #15

Verses one to three consist of two shorter sections followed by a longer section. In this respect, the sectioning of the first half of the song is the same as that of the cycle. The first three verses make up a (ternary) unit, so the sectioning of the song is exactly inverted in comparison to that of the cycle because we have a longer unit followed by two shorter units (verses 1-3, verse 4, verse 5).

Word repetition is very important in the cycle. Figure VII shows the points in the cycle where words are repeated.

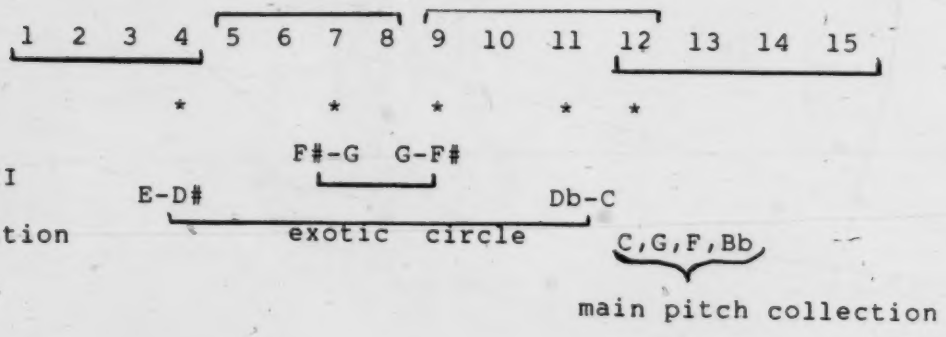


fig. VII
Word
Repetition

The surface reasons for repetition have been discussed in chapter two. What follows is a discussion of the structural reasons for word repetition.

The words that are repeated in song #7 and #9 both deal with the pitches F# and G. In song #7 the F# resolves to G. In song #9 the music moves sequentially from G (m.12) to the final F# (mm.17-19). The F# moves to G in the first half of the cycle and then moves back to F# in the second half of

the cycle. This provides another link between sections two and three.

The E-D# in song #4 is melodically and rhythmically echoed by the Db-C in song #11 to provide a structural link. The E-D# forms the first half of the exotic circle motive and the Db-C is the second half of the motive. This joins the second half of the cycle with the first half as well as linking section one with section three. The word repetition of song #12 is placed very close to the repetition of song #11. This connection is more than temporal since the exotic circle completes the motive on C and the harmonic pitch collection (C, G, F, Bb) begins on C. The pitch connection and temporal proximity allow these two repetitions to be seen as a single item. This being the case there is one text repetition in each of the four sections (#11/#12 repetition counted in section four). The repetitions "interlock" (songs #7 and #9 are paired in the centre and song #4 and #11/#12 are paired on the outside). The climax of the cycle occurs at song #11 (most tension) and song #12 (least tension), and the double word repetition focuses energy at this point.

SUMMATION

The structure of Mister Never is consistent on a number of levels. Melodic construction focuses on interval classes 5, 2, and 1, which are also determinants for harmonic constructions. The surface-level movement (mostly ic 5, 2, and 1) is consistent with the pitch centre movement within the songs and from song to song. This motion also appears section to section and as a unifying device for the entire cycle. Text repetition is structurally significant. The dramatic movement in the text tends to be circular rather than linear, and musically, the melodic motive which has structural significance (the exotic circle) is also circular in shape.

Because this analysis has been only theoretical it should be said that a successful piece must function, first and last, as an emotional statement. It must touch an element of the soul that is common to all people. Each listener must decide for himself (or herself) if Mister Never communicates successfully on this level.

FOOTNOTES

[1]Miriam Waddington, Mister Never Turnstone Press Poetry Series One, No. 9 (Winnipeg Manitoba: Turnstone Press, 1978) p. 3.

[2]When referring to ic 5 I am speaking of a perfect fourth or a perfect fifth. This does not include octave displacements (P11, P12).

[3]In this analysis harmony refers to surface structure (foreground) and harmonic construct refers to middleground and backround representations of harmonies.

APPENDIX I

Miriam Waddington
32 Yewfield Cres.
Don Mills, Ont. M3B 2Y6
Canada

Oct. 12. 84

Dear Sherilyn,

Thanks for your letter of Oct. 8th. Of course I'm delighted that you like Mister Never well enough to set him to music, and I wish I could be present at the concerts. You have my permission to use the texts, but please make sure you acknowledge copyright by Miriam Waddington and mention they were published by Turnstone Press, Winnipeg. That is, the book was published by them.

"Fragments of Mister Never" is one of my own favorites; it seems to me abstract and generalized and that's one reason I like it. Very few people have noticed the abstraction, but you as a composer, must have.

And just in case you become rich and famous and everyone performs you -- as I hope they will -- why not register your music with CAPAC or Performing Rights (?). And I'll do the same. Maybe we'll get lucky and CBC will do us... in any case if you can spare a cassette or copy of the score when you get around to it, I'll be glad to hear and see your work.

Good luck with it all! I hope you don't have to work too hard. Right now I'm writing such a difficult poem about the state of the world and angels -- full of suffering and eventually hope; unreasonable as it seems. I guess these poems are either a lot better or a lot worse than my usual ones... I keep hoping they're better. I hope we can meet sometime.

M. Waddington

Acknowledgments

Some of these poems are here published for the first time. Others appeared in *Chatelaine, Saturday Night, Queen's Quarterly, The Canadian Forum, Rune*, or were broadcast on *CBC Anthology*.

Fragments of Mister Never in my Dream Telescope, Mister Never in the Chekhov Museum, Mister Never in Winnipeg, in London, and *in Ottawa*, are reprinted from *Say Yes* (Oxford 1969) which has long been out of print.

With the exception of a *Selected Poems* I don't like to see poems that have appeared in one book reprinted in another. In this case I have made an exception because the few reprinted poems are part of the book's theme of absence, of unreturned love, or to put it differently, of a one-sided projection of the self. Most of the poems were written between 1968 and 1972. The exceptions are *Mister Never in a Dream of the Gatineau, Mister Never Playing* and *Certain Winter Meditations on Mister Never* which were written in 1977 and represent the closure of this theme in my life and work.

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Prologue

The rosy wall
the samovar the
flowered curtain,
even the calendar
and lamp remind me
of long-buried bliss:
a child's hand a
husband's kiss,
a grandmother and
her soft lips.

The house
with its glass porch
unanchors
from the leafy street
and drifts
out of the prairie city
on ocean waves of
light;
smiling it sails
towards me unaware
of icebergs, night,
and the endless war
of tides.

Loving Mister Never

By the gravity
of your eyes
I fell into a
space of love
your rosy voice
became the air
of my songs the
fires of ritual
destroyed all
darkness and fell
like a rain
on the kingdom
of unlisted cities.

Your presence flowered
there your presence
towered there your
presence circled
the eagles of light.

Mister Never in a Dream of the Gatineau

Mister Never is back:
top-hatted
very elegant, a gentleman
in black,
he steps from the circle
of night and
appears in the clearing,
stands
knee-deep in waves
and weaves
the golden leaves.

Mister Never
is disguised, he plays
a seventeenth-century
explorer;
last week he discovered
two new colonies
west of Québec and
the province pinned
him with ribbons
and leases.

No wonder he clicks
the heels
of his dancing shoes
and makes a great leap,
no wonder he turns
in arabesques
until he is consumed
and burns
in foreign fires
and fears (who wouldn't
if he were lucky enough
to be a widower?)

He knows that spring
and the future
will ransom him,
Providence will provide
him with Paris and a new
wife but for now
he is La Verendrye on
the pages of our
unwritten history books,
and a painted face
on a souvenir plate;
je me souviens.

Je me souviens
fifty nine autumns humid
summers and freezing
winters: je me souviens
the emissary
from cartels unlimited
sent to dissolve
hey hey all the new
autumns and ho ho
innocent seasons of Canada.

In another minute
when he has buried
the night
and turned his back
on December, I intend
to forget all about
new license plates
and love of country,
I will learn about
economics and how
to invest my money.

Dreaming of Mister Never

In France I dream
more than in other
countries; last night
I dreamed you came
into my city into the
towered winter of
Besançon you commanded
my presence and once
again I awaited you.

I sat silently
while you talked
(have you ever
asked me what
I think?) when
you got up to leave
I followed awkwardly
in your footsteps
balancing myself in
the bumpy troughs
of snow.

I watched your
receding figure
grow smaller and
smaller and in my
dream I stood on
the road for a long
time watching the
snow fall and waiting
for your return.

I awoke to a dawn
full of the old
torment a world of
endless wednesdays;
in my real life
I am still waiting
still searching for
the dreamless country
you have never heard
of where you can never
find me again.

Mister Never in the Gardens of France

Rain obliterated
the golden neon-beaded
sign of the Hotel Royale
in Lausanne but the mosaic
roofs of Dijon preened
themselves like peacocks
in the sun of a mustard
summer when Mister Never
walked through the gardens
of France picking a flower
here stepping on a caterpillar
there and ordering a dozen
escargots for dinner all
for himself oh Mister Never

Suddenly the street
grows dark the stones
wither the air falls
heavily I choke on
escargots

Mister Never in the Chekhov Museum in Moscow

You are the baffled
mild glance Chekhov
gave over his spectacles
in his house in Moscow
full of August sunlight
sitting at his cherrywood
desk under photographs
of Olga Marie and brother
Michael writing under
the breath of their
tuberculosis on fairly
good terms with death.

Mister Never in London

Waking up to the heavenly
lands I open the book
and there is my exile
the song of all songs
saying you are beautiful
as the London night
various as the crenellated
chimneys rising out of
soot and smoke and loud
as the blasting drill on
the building site:
your crown is white as
the day of the unicorn
your vision shines far
and deep as the ocean of
suburbs and here stands
the figure of Solomon
in Trafalgar Square the
one wise man at the
fountain of ice wise
in the single ways
of love and dry as
an offstage ghost
whispering me theatrical
stars godknowswhat and
an empty-cloaked Hamlet

Mister Never in Ottawa

You shine like the wood
of the grand piano make
designs like the mosaic
of cut logs floating
downriver from Ottawa to
the Chaudiere where the
match company saws them
into matches, a few float
away, later flower with
garlands and ring their
white bells in the
trilliumed valleys of
my country's spring.

Mister Never in Winnipeg

Your shoulders
are wooden pillars
of the veranda half-
filled with the
snows of Winnipeg.

Mister Never on the Toronto Subway

Send me a bouquet
of Moscow roses
and a postcard
telling about winter,
write that you intend
to send me an oriental
silk it's my birthday
tomorrow so raise your
arm from a stranger's
body on the Toronto
subway and wave me
a greeting as you leave
the platform, I have
given up expecting
visitors and I can't
feel your wounds
anymore.

Mister Never Shows Me How to Fall Off the World

His eye curved
like a scythe or
the hooded eye
of a serpent,
Eve's apples
were stacked in
my throat I could
not cry for help
stung to silence
by that hissing
hooded eye.

No more
loving myself
I stood in fields
of snowy music in
acres of singing
blood, rapt and
listening to the
cold tilt the
warm hum of the
moving world.

Then I knew
the rib of my
balance lost as
I walked Adamless
out on the heaving
groundswell far
out on the plank
of my sinking
disordered bones.

A Monument for Mister Never

I dreamed a mountain
of roses
roses made of silver
roses made of stone
black roses
heroic roses and
roses growing human
bone on bone
from a rose body
without a thorn.

Mister Never Playing

Let's fly
be blue as air -
fall off the
world weightless
and wayless;

Or crackle
like paper explode
into ho-no-hey-hey
flowers and rustle like

Leaves hide
from cats leap
into squirrel nests
or hang from
tree-swings;

Then climb
up high wires
up jim jams and
pin green
and pink maps

On all the
baby continents
then let's rock
those small
continents

In their blue
sky cradles to a
gentle laughing
sleep.

Disposing of Mister Never as a Good Man

A good man
has little need
of a passionate woman
he is so timely so finely
balanced he is
a reservoir
filled to the brim
with good water as
good as himself,
he is pure and
fine-toned, tautening
as chokecherry juice
and careful as a ripe
leaf about which hill
he rolls over but

The passionate woman
poor thing she walks
her precarious balance
on the wobbliest wires
she might be
electrocuted, and whether
she knows who cares and
whether she cares
who knows, she is
fuzzy and half-asleep
in summer and in
winter the wind is
her cold comforter
her sole printer.

Still she sees
into reservoirs deep
enough to find
reflections,
she admires the rare
goodness of the
good man she
dangles his good
profile like a drowner's
medal and she lets
his cleft chin divide
the whole autumn and
half-asleep
she hears how his
goodness sounds
in the faraway valleys
of spring.

Certain Winter Meditations on Mister Never

I am still
as a bird
(the winter
shakes snow down
trembles
is space)

The world rises
and sinks
bewitched and
entranced by
cloudwands
and skyspeeds
trees lift and
turn then fall
to snow blindness
coiling their
silence
on spiralling
roots

(Where is
the swanboat of
Lohengrin of Leda
of the crystalline
Elsa who waits
for a name?
Who launched their
letters like ships
on the waters
hung a question
on sedges
then braided the
daisies to wires
of ice?)

(To love her to
knot her the King's
only daughter,
soon is too late
now Apollo has
caught her and sealed
her and wound her
around in her fate;
three stems and
a flower two wings
and a seed)

Stems of love
seeds of light
touch me and
tremble
they fold away
darkness
in the nest
of last autumn
(I am still
as a bird
in a world
entranced)